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Issue 33 Third Quarter 2009

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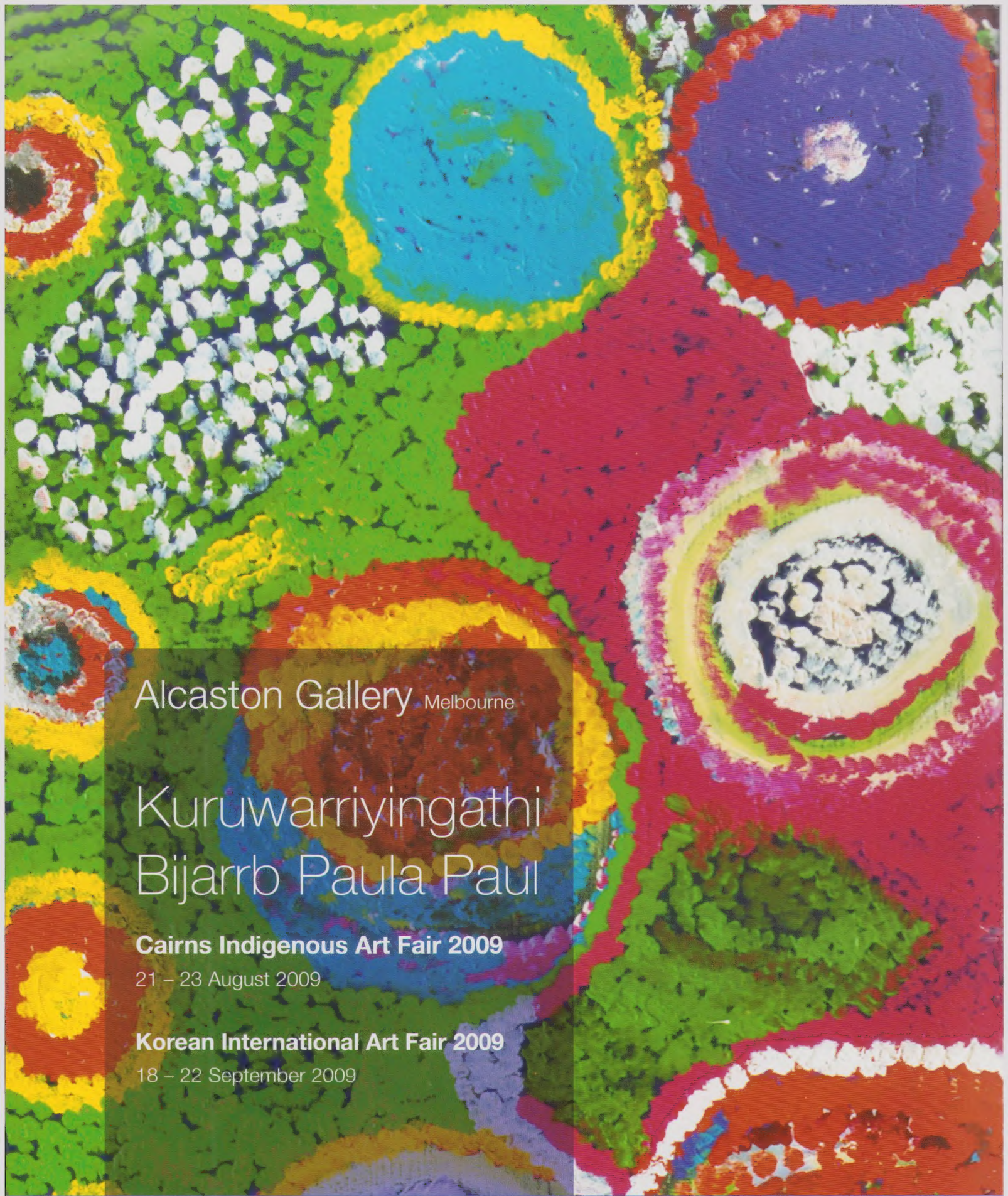


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Alcaston Gallery Melbourne

Kuruwarriyingathi
Bijarrb Paula Paul

Cairns Indigenous Art Fair 2009

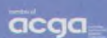
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MIRDIDINGGATHI JUWARNOA SALLY GABORI *Dibirdibi Country*, (detail) 2008. Collection: Queensland Art Gallery. Courtesy Mornington Island Arts and Craft, Queensland, Alcaston Gallery, Melbourne, Australia and the artist.

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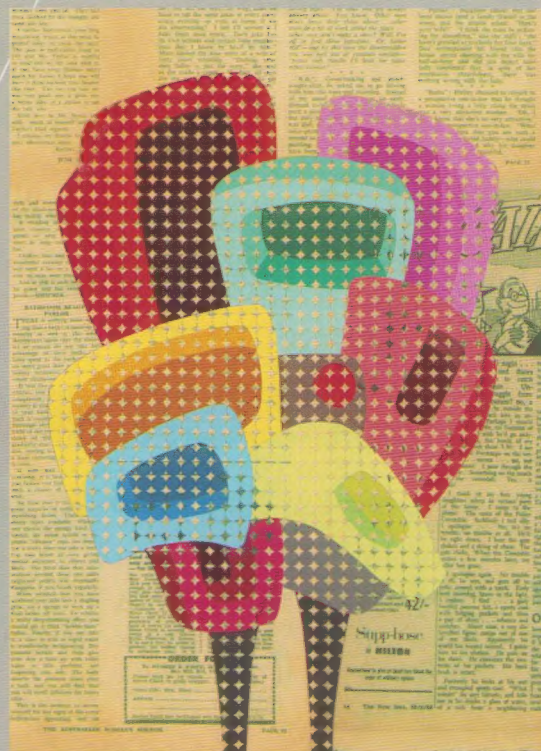
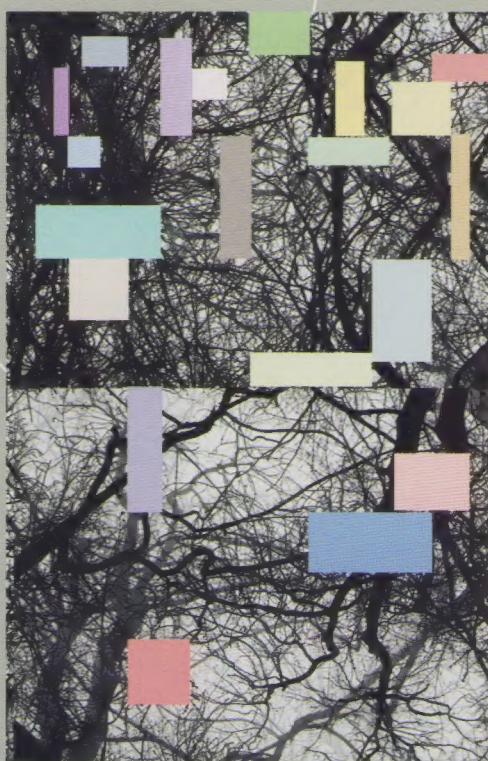
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ARTMARKET REPORT

Issue 33 Third Quarter 2009



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Wilinkarra 305 x 200cm.
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Art Business: latest art market data

Edited by **Dr Iain Robertson**

Contributors: **Dr Shireen Huda, Roger Dedman, Terry Ingram, Peter Fish**

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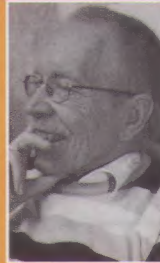


Alison Harper is a former Australian director of Phillips Fine Art Auctioneers, London and Sydney, 1985-1996. Her first job was with Sotheby's at its Belgravia, London, auction rooms, 1978-1982. She is a published author and contributor to many local and international magazines including *Connoisseur* magazine, *Antique Collector* (UK), *The New Investor* and *Art & Australia*. She is a regular contributor to the media, both print and radio, on the subject of the art market. She established the *Art Market Report* in 2001.

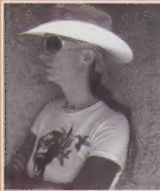
Contributing Writers Issue 33



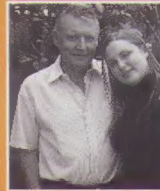
Dr Iain Robertson is Head of Art Business Studies at Sotheby's Institute in London. He is an Asia correspondent for *The Art Newspaper*. His book, *Understanding International Art Markets and Management*, was published in 2005. His second book, *The Art Business*, was published in June, 2008.



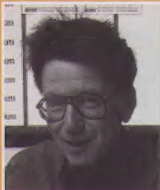
Terry Ingram is a freelance arts journalist who has covered art auctions in Australia and overseas for four decades. His contributions still appear regularly in the *Australian Financial Review's* Saleroom section which he established in 1969. He graduated in fine arts at Leeds University in the UK when Quentin Bell headed the department and he has written two books on art and taste in Australia.



Gillian Serisier is an arts writer, private curator, collector and enthusiast. She lives in Sydney.



Peter Fish has been writing on art and collectables for 30 years in an array of publications. With extensive experience in Australia and South-East Asia, he was until last year a senior business journalist and arts columnist with the *Sydney Morning Herald*.



Dr Roger Dedman is an art market analyst and author of the annual *Art Market Movements Handbook*. He lives in Melbourne.



Jeremy Eccles is a Sydney-based journalist specialising in the arts with an interest in Aboriginal culture.



Valerie Kabov is an independent educational art adviser, art critic and a doctoral candidate at Sorbonne, Paris researching the relationship between cultural policy, economics and audiences for contemporary art.



Lynne Olsson lives in Beijing and divides her time between Australia and China where she follows her interest in Australian and Chinese contemporary art.



Courtney Kidd has worked as an art critic, arts broadcaster, visual arts lecturer and art consultant. She has written extensively for arts publications including *Art Monthly* (Aust & UK), *Art & Australia*, *Australian Art Collector* and *Limelight Magazine* and is based in Sydney.



Robert Wellington has worked in museums and galleries in the UK and Australia in various roles since 1998, most recently as assistant at Roslyn Oxley9 Gallery, Sydney. He is currently studying Art History and Philosophy at the University of Sydney, preparing an Honours dissertation on 17th-century French engraver Francois Chauveau.



Cartoonist **Kerry Millard** began life as a Canadian, had to choose between art and science, and became a veterinarian. In 1986 she accidentally started a new career as a multi award-winning cartoonist, book illustrator and author. She appears for one second in the film, *Nim's Island*.



Dr Shireen Huda is the author of *Pedigree and Panache: A History of the Art Auction in Australia* and regularly writes articles on art and the art market. She has worked in public programs, curatorship and research at national institutions, as well as in Federal arts policy development and program management.



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Editor's Art to Art

Pilgrimage to Basel



Art Basel 09 celebrated its 40th anniversary this year. Sixty-one thousand visitors descended on the historic city of Basel for one week in June. Having its base in Switzerland, a country that has throughout history remained neutral and outward in its approach to business, there is a truly international feel to the art fair. It is a fabulous experience, the city's trams teeming with the world's art dealers, artists, curators and collectors not to mention the several thousand journalists (plus appearances by Brad Pitt and Karl Lagerfeld) all in one place with *one* focus, art. Hotels in Basel are impossible to find unless you book 12 months ahead and rates are exorbitant. The city is very manageable with shuttles between Art Basel and the satellite fairs. Volta, Pulse and Liste. This year there were reports of fewer Americans in town. One collector observed, "It changed the tone, Americans are so very competitive. They create a buying frenzy in the first hour. This year there was a more relaxed feeling on the opening day of Art Basel." By all accounts the fair exceeded expectations and client networking was in full force.



The Art Market Re...

Basel is rather "hardcore" – it's for the dedicated arthead/headcase. "The intensity of the art market at full throttle can be rather blinding", commented Melbourne art advisor Sophie Ullin, in Basel with a small group of Australians, many of whom had made the pilgrimage from the Venice Biennale. "It was a 'select' crowd this year; numbers were down substantially in Venice too, Sophie noted. They included Andrew Cook, Colin and Elizabeth Laverty, Katrina Strickland, Paul Greenaway, Conny Dietzschold, Ian Rogers, Roslyn and Tony Oxley, Barry Keldoulis, Roger McIlroy, Mark Fraser, Simon Mordant, David Walsh, Liz-Ann McGregor, Anna and Morry Schwartz and Aida Tomescu.

Dutch treat: An Australian collector (via an intermediary) created a buzz when he purchased a major work by Flemish artist Thierry de Cordier, for a purported 300,000 Euros from Flemish art dealer Xavier Hufkens. The painting entitled *A Grande Soup (could be a seascape)*; 1996-1998, oil on enamel on canvas and measuring 205 x 265cm, was one of a series of land/seascapes painted in dark colours and tints by the artist. The purchase was said to have been made in close discussion with the National Gallery of Canberra where it is rumoured it will go on loan.



I spotted James Steele, former manager of Grantpirrie in Sydney, working with Madrid dealer and major collector Helga de Alvear. Through the Helga de Alvear Foundation, her private collection of over 2000 works, many on loan for exhibitions around the world, will be permanently housed at the Caceres Centre of Visual Arts in Spain, due for completion in 2010.

Brunswick Arts, PR Agency, held a swanky garden party in Basel mid-week where the world's art journalists met up to discuss the marketplace. *Back to the future* was the term coined that night for the art market. With prices down by 35% to 2006 levels it was an apt term.

New Zealand gallery Michael Lett took a stand at Liste, the Young Art Fair, Basel for the fifth consecutive year. "I chose Liste because it was the first breakaway/satellite fair from Art Basel and in my view is the most highly regarded. I showed work by five artists, Campbell Patterson, Dan Arps, Diena Georgetti, Simon Denny and Steve Carr. I always go with a sense of trepidation but this year, despite the economic downturn we actually did better than last year."



Earlier this year, the Australian art world was surprised to learn that one of our major galleries Roslyn Oxley9 had been turned down for Art Basel 09 having shown regularly for years. I was keen to find out why Australian galleries were not succeeding in gaining entry to this and other major art fairs overseas. Was it a matter of being out of sight out of mind, simply not applying or lacking the necessary Swiss/German contacts? I spoke with an old acquaintance close to the Art Basel committee. It is clear that the committee is actually very keen to have more of a representation from Australia and would like to see more of our top galleries apply to Art Basel and its project spaces. "We are keen to attract an international representation of art and that includes artists and galleries from Australia. Your galleries need to submit a very convincing programme, an interesting and striking story or theme to attract the attention of the committee. We are looking for something intrinsically Australian."



Despite this promising scenario, with much of the selection committee heralding from Germany, Austria and Switzerland we have to accept we are not *exactly* in their radar. So it is really up to our galleries to take up the challenge and to submit an exciting proposal. Having seen some of the dynamic stands at Art Basel this year and aware that 400 galleries were not successful in their application, we may just have to find that 'x' factor.

Shaun Gladwell, *Interceptor Surf Sequence*, 2009, production still. Cinematography: Gotaro Uematsu, photography: Josh Raymond, courtesy the artist & Anna Schwartz Gallery



Shaun Gladwell, our representative at the Venice Biennale this year certainly seems to have hit the right note. Talking to London art dealer Stephen Friedman on the plane to Basel he described Shaun's work as "uniquely Australian but not parochial". This it appears is exactly what the committee of Art Basel is looking to discover from our Australian galleries.

My source at Art Basel noted that Aboriginal art was not something the Art Basel committees were ready to consider.

Australian artists may stand a better chance of being hung at Basel if they are represented by a European gallery. It was recommended that they do their groundwork and talk with galleries in Zurich, Berlin, Cologne and Dusseldorf – galleries that have strong contacts with the major fairs. New Zealand artists Judy Millar and Michael Parekowhai and Australian artists Shaun Gladwell and David Noonan were all shown this year by their international representatives.

"The art market laps into Venice long before anyone has gone to Basel" Georgina Adam, *The Financial Times*, 6 June 2009

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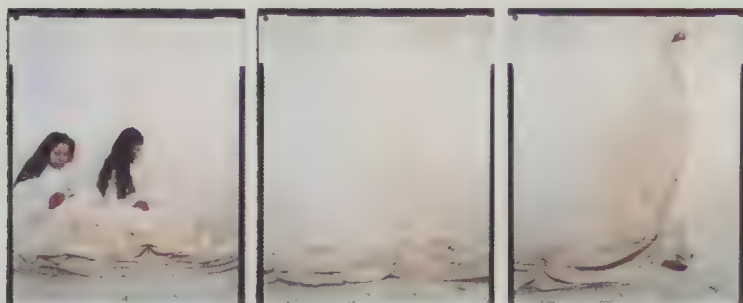
- Frieze Art Fair 2009 launches *Frame*, a new solo artist section chosen from galleries less than six years old. Australian gallery Neon Parc has been invited to show artist Matt Hinkley.

London seemed sleepy compared to the intensity of Basel but the summer season is not to be missed. Whitford Fine Art in Duke Street held a show in June of Balgo art entitled *Wangkurtu Dreaming* with works by Helicopter Tjungurrayi and Lucy Yukenbarri. Australian artist Peter Godwin was showing appealing still life works at Nevill Keating McIlroy in St James and an entrepreneurial young artist Rachel Coad from Perth, held a solo exhibition in a hired gallery in Duke Street. Next door I visited Waterhouse & Dodd where one of my favourite artists Moroccan Lalla Essaydi's work was on display. Her photographic works sell for between US\$15,000 and \$35,000. I also enjoyed the Gerhard Richter *Portraits* at the National Portrait Gallery and Raqib Shaw's kitsch yet beautiful new show *Absence of God* at White Cube. The R.A. Summer Exhibition was disappointing and I tended to agree with artist and critic Grayson Perry who described the show on the BBC as more of "an x factor for the Cotswolds" and "a radical challenge to cutting edge"!

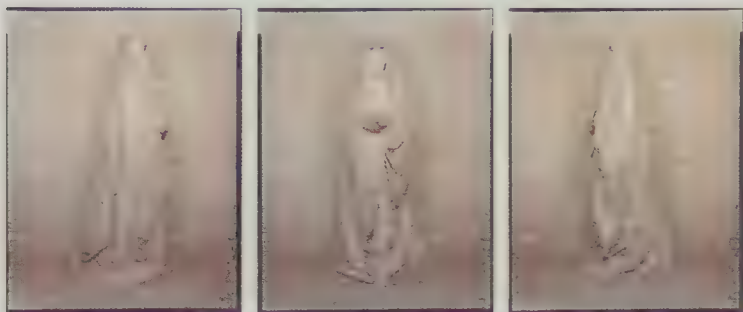


One show attracting a storm of media in the UK, was *Banksy versus Bristol Museum*. Bristol-born Banksy has "remixed" the Bristol City museum's collection by putting more than 100 of his own works within it. An undisputed highlight of the show is a 12 foot wide portrait of the House of Commons populated entirely by monkeys. "You paint a hundred chimpanzees and they call you a guerrilla artist," says Banksy.

"This is the first show I've ever done where taxpayers' money is being used to hang my pictures up rather than scrape them off." The show is on until 31 August.



Lalla Essaydi *Converging Territories #22abc*. C-Type print, mounted on aluminium. Printed under the direct supervision of the artist from the original negative. Triptych, Edition 8/15



Lalla Essaydi *Les Femmes du Maroc #22abc*. C-Type print, mounted on aluminium. Printed under the direct supervision of the artist from the original negative. Triptych, Edition 3/15
Images courtesy the artist and Waterhouse & Dodd, London.

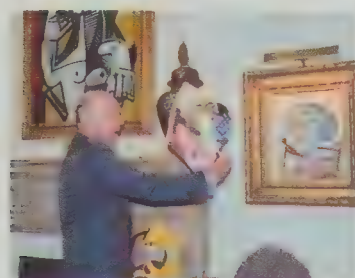
"The art was so dry, it was not enough to satisfy my thirst," British art dealer Stephen Friedman commenting on the Venice Biennale 2009.

It might not be seen as contemporary art in Basel but Australian Indigenous Art is enjoying exposure in the US. The National Gallery of Australia's inaugural *National Indigenous Art Triennial: Culture Warriors* will travel to Washington DC in September and *Icons of the Desert, early Aboriginal Paintings from Papunya* organised by the Johnson Museum of Art at Cornell University, Ithaca, NY, travels from the Fowler Museum, UCLA to Grey Art Gallery, New York University from 1 September.

Earlier this year I visited Seattle Art Museum, the first major American art museum to have a permanent gallery dedicated to Aboriginal art thanks to the passion of collectors Margaret Levi and Robert Kaplan. My interview with Margaret and Robert appears on page 28. Seattle Art Museum has recently announced the return of an important central Australian men's sacred object which has been in the collection since 1971 but never exhibited.



Margaret Levi and Robert Kaplan



And over the Tasman, two Picassos were among a multi-million dollar art gift to Auckland Art Gallery in May. Donated by the New Zealand resident American philanthropists Julian and Josie Robertson, the collection includes works by Cezanne, Matisse, Gauguin and Mondrian, valued at NZ\$200-250 million.

Papunya Tula Art will showcase significant paintings by senior Pintupi artists from the Kintore and Kiwirrkura communities in an exhibition entitled *Nganana Tjungurrany Tjukurpa Nintintjakitja: We Are Here Sharing Our Dreaming* at New York University's, 80 Washington Square East Galleries. Artists Doreen Reid Nakamarra and Yukultji Napangati will travel to New York to attend the opening. The exhibition will run from 12-26 September.



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The slow-down in the art market has left a log jam in the storerooms with many dealers sitting on an unshiftable goldmine. **Dr. Iain Robertson** examines their precarious positions.



Lewis Smith of Koopmans with the Duke of Kent, Grosvenor House Antiques Fair, 2009.

What lies beneath

A couple of weeks ago three second-year undergraduate finance students from London's Cass Business School paid me a visit. They wanted advice on how to promote their new company, The London Encounter. Nothing unusual so far, except for the rather novel and well-timed notion that underpinned the venture. The London Encounter is offering to lease alpha gallery art, currently resting in dealers' storerooms, to businesses. Victoria Miro has already agreed to participate in the scheme and the issue now is convincing companies to bite.

At a time when banks, in particular, are divesting themselves of their art collections this may seem a forlorn hope, but perhaps the three entrepreneurs have hit on something because dealers in contemporary art – and this is the art that is targeted – would certainly rather their stock saw the light of day, while medium-sized businesses (corporations have in-house staff) might still wish to fulfil certain social and employee responsibilities by improving the work environment through the introduction of art in the workplace. The clincher is surely that companies share in the profits from the sale of the work while it is displayed on their premises and the dealer exacts two thirds of the annual leasing fee (the remaining third goes to The London Encounter). There is another UK-based company, Art Switch, operating a similar service. It requires clients to pay a nominal joining fee and offers to switch their works of art every three months.

the works at auction, or continuously buys the work of one of its artists who is under contract to the gallery. The former occurs on the highest rung of the contemporary art ladder, with artists such as Damien Hirst and Jeff Koons and the latter, perhaps most commonly in Asia or with long established, wealthy dealerships like Marlborough Fine Art.

So, illiquidity, that nebulous term used to illustrate the ceasing up of financial markets, can certainly be applied to today's global art market. It is a particular problem in contemporary art, because here there is a danger that the works will become unfashionable or lose credibility if they cannot be sold within a few months. The other areas of the market are used to hanging onto stock until a buyer appears, confident that their validated art will always fetch a price if not the *buon prezzo*. The problem for both dealers in old and new art is how long they can hold out before "dumping" their stock on the open market. Even this is difficult to achieve, as auction houses ration the lots in sales to avoid the dreaded "bought in" effect, which reflects far worse on the market than an absence of stellar prices. Far better to have over 60% sold by lot than 25% sold but a record price achieved for a couple of works.

Roger Keverne of the eponymous gallery sells first-rate Asian antiques and has a substantial inventory that he is in the process of clearing out. "I have to keep the stock moving," he says, "And I do so by placing works in exhibitions, with clients and whenever possible through sales."

"I buy one picture a year for myself and that is quite separate from the business. Some of the stock is part-owned by other dealers." Johnny van Haefte

This initiative says as much about the foresight of the young and aspiring businessmen as it does about the potentially dire straits that our dealers in contemporary art are facing in the current market. Contemporary and post war art is quite simply not selling at anything like the levels or in the quantities it was last year, and this must leave the intermediaries with log jams.

Larry Gagosian is one of the leading primary art dealers in the world. He runs seven spaces (some cavernous) in London, Los Angeles and Rome. His London manager, Gary Waterston, emphasised that because Gagosian was essentially a first market dealer, despite recent shows of the work of Warhol and Picasso, it held an inventory not a stock. The inventory, he explained, is active and dynamic because it represented the work of artists working now. In the event of some works failing to sell at exhibition there are at least three scenarios: the artist may choose to recover them, a consignor may also ask for the works to be retained, or the gallery itself may decide to buy the works. The same is true of the more traditionally minded, primary art dealer, London's Albemarle Gallery. The gallery owner, Tom Pontone, "learnt from the last recession, never to buy stock". Like Gagosian, Albemarle holds examples of the works of its stable of artists, but always on a consignment basis.

The exceptions to the law of consignment in the primary market occur when a dealer who exclusively represents an artist buys back

Underneath the glass display cases in his gallery are kunst cabinets that contain a wealth of material for which there is no exhibition space. Timo Koopman is a first-rate silver dealer and his view, in common with Mr Keverne's, is that the best artefacts are not really subject to the vagaries of taste – there are collectors for most styles throughout the year. This means that the notion of unfashionable wares consigned to stock is a fallacy in the higher echelons of the antiques, modern and old master markets. Art fairs such as the Armory, New York, Maastricht and The Grosvenor Art and Antiques Fair (this year was the last), certainly help to shift stock. Olympia experienced one of its most successful years with 17th century furniture and silver dealers, in particular, enjoying bumper sales.

There are some galleries, such as the 11-strong Opera franchise, for which there is very little urgency to clear stock. Opera, according to its London director, Jean-David Malat, has over 500 modern masterpieces in the free port of Geneva – surely one of the world's largest and most cost-effective art storerooms. "Now is the time to buy new stock, and that is what we are doing," asserts Mr Malat, "although we are also selling at slimmer margins in order to acquire reduced-price masterpieces." The secret to Opera's success lies in its huge number of outlets and ability to reach clients in the four corners of the world 24 hours a day.



Far left: TEFAF, 2009

Left: Haunch of Venison, London

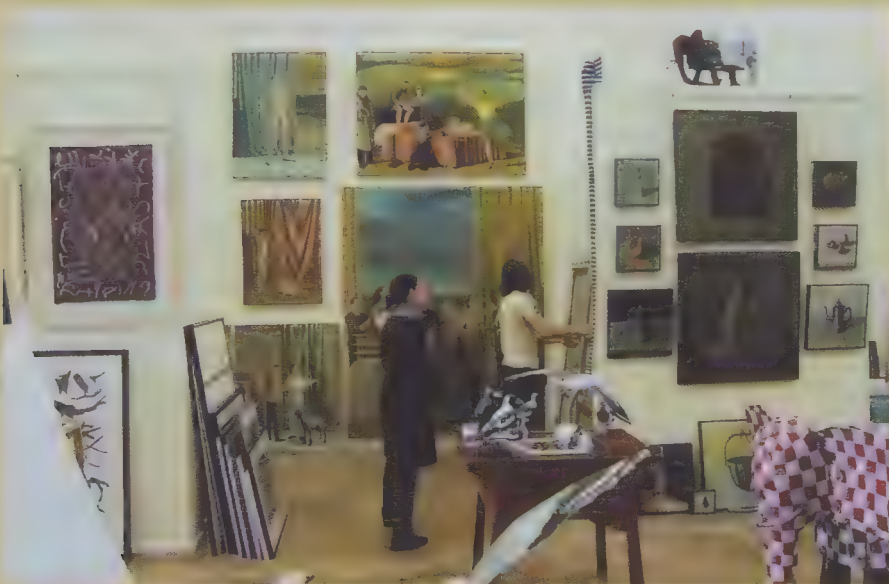


Grosvenor House Antiques Fair, 2009.



Apter Frederick's Stand at Grosvenor House Antiques Fair, 2009.

Australian Galleries has recently finished its new Stockroom, directly opposite its original 1956 gallery in Derby St, Collingwood, Melbourne. The Stockroom, the first of its kind in Australia will give artists represented by the gallery constant exhibition space between shows.

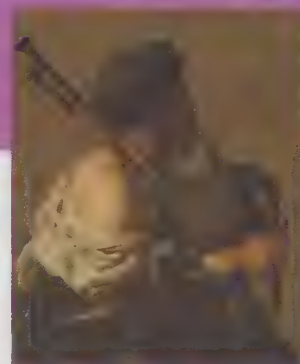




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"Illiquidity, that nebulous term used to illustrate the ceasing up of financial markets, can certainly be applied to today's global art market."

Hendrick Terbrugghen,
The Bagpipe Player, 1624



The most outstanding examples of antique furniture should, you might imagine, be very difficult to turn over even in the best of times. Not so, according to Giles Hutchinson-Smith, the chief executive of Mallet, the only publicly quoted furniture dealer in the world, who, through his two huge, four-storey galleries in Madison Avenue, New York and Bond Street in London, holds a vast inventory. Yet the gallery turns over £10 million-£12 million (A\$20.5 million-A\$24.6 million) a year of its £14 million annual inventory, and achieves this by the breadth of its holding. Certain exceptional items may take as long as 18 months to sell to a tiny elite but less expensive works will sell within weeks.

With such an impressive sales record it is perplexing to learn that Mallet is considering a move away from Bond Street. "Bond Street has changed in recent years," explained Mr Hutchinson-Smith. "Now it is all knickers and diamonds." The dealer clearly doesn't get the walk-past client it used to and this may have been behind the company's decision to branch out into more modern areas of design. Traditionally, Mallet deals in the very highest quality furniture from 1700-1850 but recently ventured into 20th century design, with the work of Nuremburg Rallies photographer turned furniture designer, Willy Rizzo. Most recently, the company has secured a highly popular niche in the finest 21st century furniture market, following a trend that has seen the prices of modern and contemporary design rise to stratospheric prices at auction – most notably the work of the Australian Marc Newson. With the formation of Meta, Mallet is responding to a change in taste, while still retaining its core business ethic and stock.

Old master picture dealers are generally regarded as the market's bedrock. Many, like Colnaghi and Agnew's, are centuries old, others like Richard Green have reached half a century not out. Each dealer has a different tale. Jeremy Howard of Colnaghi pointed out that despite the fact that Colnaghi was established at the time of the Orleans Sale in the late 18th century, it has changed ownership many times, most recently in 2002 and, depending on the terms of the various take-over deals, the stock either remained with the gallery or was dispersed. That said, Howard supports the notion that old master dealers often take the "long view" which can be, according to him, up to 15 years. A business like Agnew's that has been in the same family since its foundation in 1817 clearly has a much deeper and richer stock than most. Richard Green has, like Opera, a number of outlets that enables him, according to Penny Marks, to "rotate the stock". In common with the contemporary art dealer Flowers East, Green boasts a Tate storeroom-like racking system which holds all the works it owns. With the evident decline in the price of Victorian paintings, it would seem, however, that Green, who has invested a great deal of money in works from this period, must be sitting on a large volume of works that are difficult to sell at the prices he paid for them.

Johnny van Haeften, one of the very best old master dealers, actually had less exceptional examples to offer clients in Maastricht

in March this year than on other occasions because of a bumper sales month in New York.

The dealer bought Hendrick Terbrugghen's *The Bagpipe Player* (1624) at Sotheby's New York for \$10,162,500 (\$A12,722,310) against an estimate of \$4 million-\$6million. Contrary to economic logic, February proved to be an even more successful month for the gallery. Van Haeften sold £18 million worth of art – amongst which was the Terbrugghen, acquired from him by the under-bidder at the New York auction – The Museum of Art in Washington – courtesy of a donor. Van Haeften buys and sells about 120 pictures a year, "But over the years I have acquired a stock of around 200 works," he confides. "I buy one picture a year for myself and that is quite separate from the business and the gallery stock. Some of the stock is part-owned by other dealers." The only way in which that stock could end up in Mr van Haeften's private collection is if the business was wound up and the gallery ceased to trade.

Old master dealers often take the "long view"

by Penny Marks

It is clear that the top old master dealers are not experiencing the pains of their contemporary art counterparts and, in line with the general perception, the old master market is on the bullish side of equanimity. The easiest way to clear stock for old master dealers is, naturally, by auction and judging by the success of Sotheby's old master sales in London in July, which enjoyed 69% sold by lot in the main sale and 79% and 67% in the evening and day sales of the "Barbara Piasecka Johnson Collection: Renaissance and Baroque Masterworks", that channel is free flowing.

It was said of Daniel-Henri Kahnweiler, that most of his money was stored in the Picassos he didn't sell. It is certainly true to say great dealers often metamorphose into exceptional collectors. Heinz Berggruen, Kahnweiler's disciple, certainly fitted this characterisation. I was privileged to interview him in 1991 at the time of loan of a number of important Picassos to the National Gallery in London. The dealer had already donated 90 Paul Klees to The Metropolitan in 1984 and a further 13 Klees to the Musée d'Art Moderne in Paris. The greatest museums are, in fact, often the final resting place for the contents of great dealers' storerooms. Of course, if a business fails or sells out then it might be acquired by an auction house, which was the fate of Noortman when Sotheby's took over the gallery's entire contents and, in better circumstances, the final destination of Haunch of Venison when it was secured by Christie's. In such cases, better proprietors of a basement full of unsold stock, are hard to imagine.



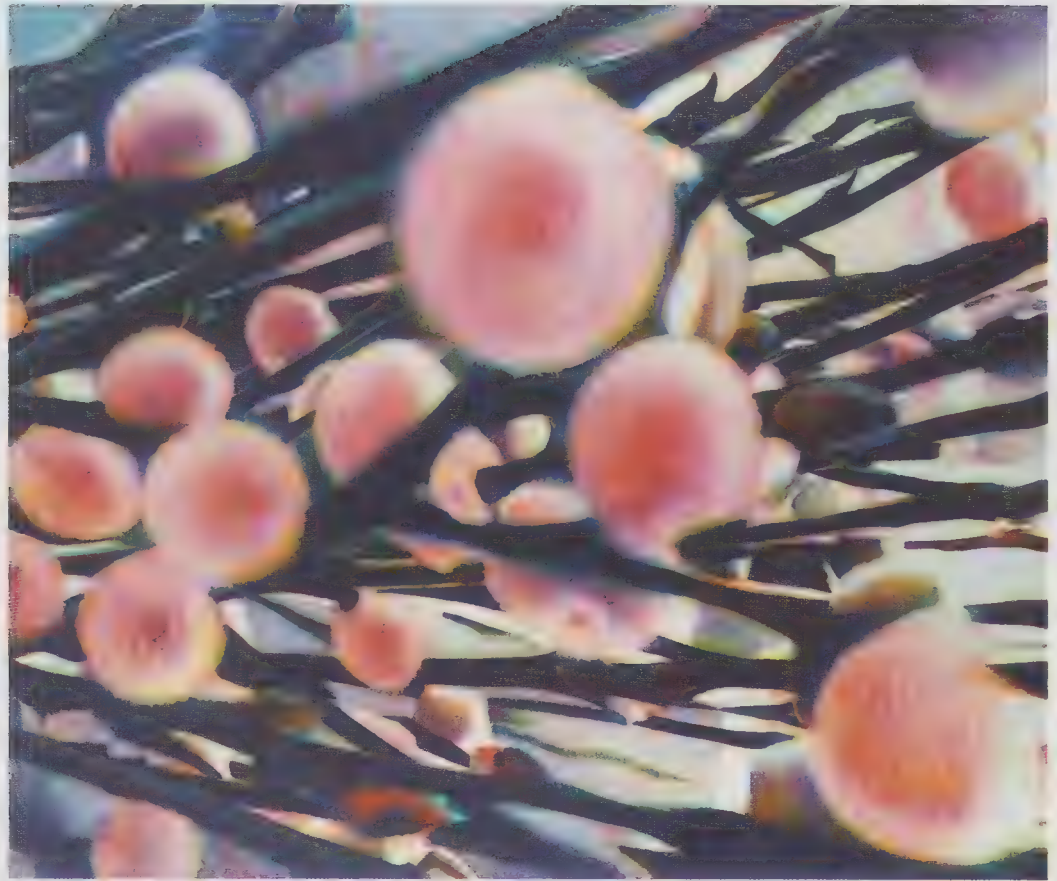
Rochelle and the Chicken 2009, 111 x 90 cm, oil/collage on paper

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Tim Maquire *Untitled 20060905, 2006.*
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Image courtesy Tolarno Galleries, Melbourne.

The artists the market has

It is not always a positive experience for an artist when their career accelerates with speed. Courtney Kidd looks at a number of international and local artists who have been propelled into the limelight.



Zhang Xiaogang *Businessman, Student, Soldier, Farmer, Worker, 2008.* Cast copper, overall installation dimensions variable 36-1/4" x 12-5/8" x 14-1/8" (92 cm x 32 cm x 36 cm).
© Zhang Xiaogang Photo courtesy Pace Beijing

Certainties in life and art are arrived at on foot but, with globalisation, the way in which many artists do business has accelerated the speed at which they must produce work to keep up with their burgeoning profile. Perish may be the corollary to this trajectory as the recent financial crunch has set sales not quite stagnating, but stalling.

Witness the Chinese artist Zhang Xiaogang (b.1958) who grew more famous when he toppled American artist Jeff Koons (b.1955) off his pedestal as the second highest selling artist in the world. The year was 2007. Xiaogang's painting had sold for US\$6.06 million (A\$7.49 million). While Xiaogang didn't manage to nudge British artist Damien Hirst (b.1965) from his position as numero uno, the shuffling that radically altered the art world topography forced acknowledgement of the growth in contemporary Chinese art and of the wild prices being paid for work by its "names". China aggressively asserted itself as a key market player, its growth in art linked to the ambitious development of contemporary China itself. Today more than one third of the world's top contemporary artists (ranked by auction revenue) are from China.' Sotheby's was instrumental in this spike with its inaugural 2006 New York sale dedicated to Asian contemporary art. Xiaogang, ditched by the Chinese government in 1989, had lived in New York since 1990, gaining a swathe of awards, critical attention and rapid patronage from buyers. Indeed, Xiaogang, Hirst and Koons have much in common – they've achieved multi-million-dollar auction results, are financially savvy and are wizards of self-promotion.

Hirst's fame began with the exhibition *Frieze* in the '80s, followed by the Young British Artists wave, winning the 1995 Turner Prize, huge support from Charles Saatchi, then exhibiting and selling an enormous tiger shark in formaldehyde. That 2004 sale ranked him the second most expensive living artist in the world. Jasper Johns was number one at the time and Hirst managed to topple him when *Lullaby Spring* sold at Sotheby's, London, in June 2007.

Recently Hirst ditched Saatchi (or was it vice versa?) who, he said, "... only recognises art with his wallet ...". In September 2008 Hirst became the first artist to take on the market solo and consign an exhibition of new works directly to Sotheby's, believing it to be "a very democratic way to sell art." Hirst abandoned White Cube and Gagosian, became his own manager, then sold his complete exhibition for US\$198 million (A\$251 million). It broke the record for a single artist auction. Sir



Ben Quilty *Jimmy Barnes, There but for the Grace of God I, no 2.*
Oil and aerosol on linen. Winner 2009
Doug Moran National Portrait Prize.
Courtesy of the Moran Prizes collection

loved too much

Nicholas Serota circumspectly noted of Hirst that it is "... difficult to be an artist when there is huge public and media attention."

It is reminiscent of Anselm Kiefer's attempt to quell the market. In the late '90s, as the highest earning practitioner in the world, he abandoned galleries and sold paintings from his garage.

Jeff Koons, like Hirst, is also famous for his show-stopping moments, the first being the sale of *Michael Jackson and Bubbles*, a life-size statue of the singer and his pet chimpanzee. Then followed *Puppy*. The giant topiary sculpture, tethered briefly outside Sydney's MCA, roamed the world until it sold at Sotheby's New York in 2001 for US\$5.6 million

Quilty and Barton have hardly completed the 21st century version of the apprentice, journeyman, master.

(A\$6.92 million). Further, his *Hanging Heart (Magenta, Gold)* sold to New York's Gagosian Gallery for US\$23.6 million (A\$29.2 million) in November 2007. At the time it was the most expensive art work ever auctioned by a living artist. Similar to Hirst and, before him, Andy Warhol, Koons set up a factory-like studio enabling mass production of his works. Koons, questioned about the art market and its soaring prices noted, "When people are not getting anything from art, that is when the art world will decline."²

In the words of contemporary Chinese artist, Xu Bing (b.1955), associated with the new wave, "Rapid market sales shoot artists up, but it can also kill them off, as it prevents them from incubating their potential. Artists need a period of struggle. It's like a video game – you need to pass many barriers to reach your goal."³

Australia has its own history of artists falling prey to market attention. Take Brett Whiteley (b.1939) and Howard Arkley (b.1951) for example. Wendy Whiteley slowly released works to auction

houses over a period of some years while Arkley's widow sold an entire body of work shortly after Arkley died – both examples of clever manoeuvring in markets that kept the artists' profiles buoyant when they could have lain dormant after too much hype.

More recently artists such as Tim Storrier, John Kelly, Bruce Armstrong, Tim Maguire, Cherry Hood, Jason Benjamin, Adam Cullen, Rosella Namok and Philip Hunter have sold exceptionally well in a small market and may begin feeling the effects of a stalled market. The Australian Art Sales Digest for 2008 notes sales of works by Australian artists and Aboriginal artists fell 40.7% and 51.5% respectively, a figure offset by an increase in sales of works by non-Australian artists.

Philip Hunter's most recent exhibition at Tim Olsen Gallery in May 2008 netted \$927,000. The landscape painter's past eight solo exhibitions sold out and as at July 2009 there was none of his work available from the stockroom and buyers waiting. Olsen says of Hunter, "He's delighted with this success but smart enough to know you can't take this for granted because the art world is fickle. A good artist treats every show as his first one."⁴

Tim Maguire, an Antipodean and international wise player, has a career trajectory that includes 28 solo exhibitions in the past decade. He and his dealer, Martin Brown astutely controlled the reproduction of images in auction catalogues to stop estimates on Maguire's work flying off the rails: "...copyright on works produced in the last five years will be granted if total of lower estimate plus buyer's premium and gst is not greater than 30% above gallery price of an equivalent sized work."⁵ Such a strategy also prevented larger collectors jumping the queue of smaller, often younger collectors, crucial in building the foundation and career of an artist.

The artists the market has loved too much may well be those who have experienced dream careers prematurely, such as Del Kathryn Barton (b.1972) and Ben Quilty (b.1973).



Del Kathryn Barton *i ate the rainbow up....* 2008. Synthetic polymer paint, gouache, watercolour and ink, on canvas 180 x 160cm Image courtesy Karen Woodbury Gallery, Melbourne.



Philip Hunter *Wave Crest Moon*, 2008. Oil on canvas Image courtesy Tim Olsen Gallery, Sydney

'A good artist treats every show as his first one'

Barton has a high profile and not just because of her 2008 Archibald win, a signature drawing of cartoonish overblown faces. Prior to this the 36-year-old was a Dobell, Sulman, Blake, and Helen Lempriere finalist. Barton feeds the appetite for her work at a mass level too, working as an "artist collaborator" with Romance was Born, a kooky fashion brand featuring the artist's graphics. Barton's meteoric career rise dovetails with her gallery move from Ray Hughes to Karen Woodbury where her inaugural solo exhibition was bought in entirety by a businessman who now feeds the works back into the secondary market. Barton's billboard work, with the assistance of David Walsh of the Museum of Old and New Art, Tasmania (MONA), featured on the corner of Melbourne's Lonsdale and Exhibition Streets. It was then acquired for an undisclosed sum by Walsh who, like Saatchi, may arguably have the capacity to affect art values with his buying power. At Christie's UK Australian art sale in December 2008, one of Barton's paintings failed to sell. A painting just under two metres square currently sells through her representing galleries for \$40,000-45,000.

Quilty was propelled into the limelight when he joined Grantpirrie Gallery in 2006. While his similar sized paintings sell for less than Barton's, at about \$30,000 each, with solo exhibitions in '06, '07 and '08 selling in their entirety, sales equate to a luscious income for a 35-year-old. Quilty, like Barton, has a solid pedigree, winning the Brett Whiteley Scholarship in 2002, followed by the Metro 5 and Kings School Art Prizes and selection for the Archibald, Dobell and ABN Amro exhibitions. Runner up in the 2009 Archibald then in the same breath being crowned winner of the \$150,000 Doug Moran Portrait Prize, Quilty, and one suspects his prices, may be in for a heady year. Quilty's winning Rorschach-like extravagant painting of singer Jimmy Barnes, hailed by the judges as "a risky, interesting painting", has an edginess that is surely a metaphor for the shaky 2009 art market.

Quilty and Barton have hardly completed the 21st century version

of the apprentice, journeyman, master. They are extreme examples of what many of their peers are suffering from, a fast run in a market that, unlike the international markets of say, Xiaogang and Hirst, is miniscule. Art dealer Rex Irwin has been watching the market since he opened his gallery in 1976 and notes, "Many of these young artists that have taken off are used to living off their pictures, selling for big sums. They'll be in the doldrums before they're middle aged! They're now in the wrong world for their age. The corollary is the surge of dealers we've had in the past five years are going to have to change too."⁶

Artprice.com predicted that with collectors wanting to catch the wave of the next big thing and art markets propelling artists, particularly young artists, into the international arena at lightning speed, something had to give. When a work of Xiaogang's failed to sell at a December 2008 auction in Hong Kong, it was confirmation that the global art market had palled. Sales in the secondary market in Australia fell significantly in 2008. Commercial galleries and auction houses are hardly boasting brisk sales. That said, investing in quality art could be said to be a more tangible investment right now than shares or banking.

In Australia, eyes are on China as exhibitions such as GoMA's *The China Project* attest. This interest may keep the contemporary art spark ignited while buyers ease off speculative buying and head towards safer blue chip artists. But as any astute buyer knows, quality holds its value. So, really, there has never been a better time to buy contemporary art.

1 Artprice.com

2 Ruth Lopez in *Chicago* magazine, June 2008

3 Xu Bing in *"The Art Revolution"*, Janet Hawley, Good Weekend, July 12, 2008

4 Tim Olsen in conversation 7th July, 2009

5 Martin Brown letter to auction houses.

6 Rex Irwin in conversation 19th June, 2007

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Patricia Piccinini, *The Offering*, 2009.
Silicone, fox fur, New Zealand feral
possum pelt. 11 x 15 x 8.5 cm.
Image courtesy the artist and
Tolarno Galleries, Melbourne

Small but perfectly formed

If you think you should stop buying because of the economic downturn, think again. Gillian Serisier shows the smart way to continue collecting.

With less money in the coffers than there was a year ago, many of us have been forced into an art buying hiatus. But let's face it, collecting is a habit that must be sated and browsing just doesn't cut it. There are several ways to satisfy this urge with the most obvious, within the primary market, being works on paper, photography or the pursuit of emerging artists. While noble, these are not the only avenues and an alternative is now coming to the fore. That is, the smaller or "editioned" works of well-known artists. Indeed it is still possible to be collecting some rather big names while sticking to a budget.

The arrival of the Australian Government's stimulus cheque was an unexpected windfall and as such was instantly earmarked by many erstwhile collectors for an art purchase, myself included. And though I confess to augmenting the Ruddy money, the work acquired,

Novacaine by Jon Plapp (\$2,000 from Watters Gallery), is very affordable as well as entirely collectable. With only a bit of digging, the list of artists attainable for a similar spend is surprisingly impressive with luminaries including James Angus, Howard Taylor and Fiona Hall among the many.

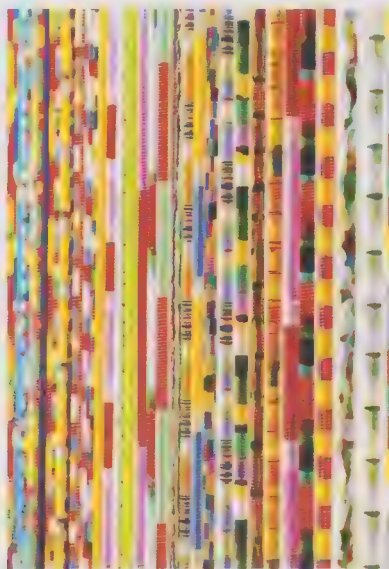
Finding smaller works is not entirely straightforward as exhibitions tend towards the grand with the smaller works tucked away in the back room. The beautiful exhibitions of Fiona Hall's spotlighted vitrines full of sea-world wonders, for example, are glorious for all, but well beyond the budget of the majority. This fiscal impediment is not at all the case once you get into the stock room where her unique series of delicately painted currency *Rolling in Clover*, fetches a wholly reasonable \$1,700 each and, while not being vitrines full of wonders, do reflect her themes of world trade and resource exploitation.

James Angus is another artist with a range of surprisingly affordable works lurking in the stock room. Like Hall, his exhibited work tends towards the monumental, thus precluding all but a handful of collectors and the institutions from purchase, yet his much smaller work, *Pareidolic Spheroid* (2007 edition of 20), is remarkably affordable at \$1,000.

For collectors concentrating on a particular artist no year is complete without a small addition from the current



Jon Plapp, *Novacaine*,
Image courtesy of Watters Gallery



Karl Wiebke, *Sticks*, 2008. Acrylic on wood
height approx. 220 cm. Image courtesy the artist and
Liverpool Street Gallery

catalogue. Patricia Piccinini, has had an interesting relationship with collectors as she explores different media. The price of her photography, for example, is in keeping with that of photography of a similar ilk, as opposed to directly correlating with her status. It is her sculptural work however that remains most representative of her oeuvre. Her recent exhibition, *Patricia Piccinini: Evolution*, at the Tasmanian Museum and Art Gallery, Hobart, 2009, included a palm-sized work, *The Offering*, (exhibited in the security guard's hand) for \$15,000 (edition of six), which while steep for many of us is certainly economically viable for her collectors. It is also a smart way to collect an artist that may normally sit beyond reach.

Limited edition works, particularly sculptural, are certainly not to be frowned upon. Again, it is those artists whose works tend towards the monumental such as Jonathan Jones, who are exploring limited editions of smaller works for the commercial market. In his signature style of simple geometric constructs using fluorescent tubes, Jones has made a series of works, *untitled (domestic heads or tails)*, 2009. At 62x40cm each, these works are actually a very good domestic size and while currently fetching \$4,500 (for a pair) make for an affordable, while wholly solid investment.

Anna Schwartz Gallery's recent exhibition – *Robert Klippel: Bronze Sculptures* – comprised smaller limited edition sculptures. The editions of six increased in price from \$15,000 as the edition sold, while remaining affordable within that level of spend. Gallery Manager Simeon Kronenberg believes the attraction to the work is testimony to the unassailable calibre and significance of Klippel within the Australian culture. He also

"The arrival of the Australian Government stimulus cheque was an unexpected windfall and no such was instantly earmarked by many art/white collectors for an art purchase."

acknowledges the contributing factor of affordability and feels that galleries need to be mindful of cost during these times.

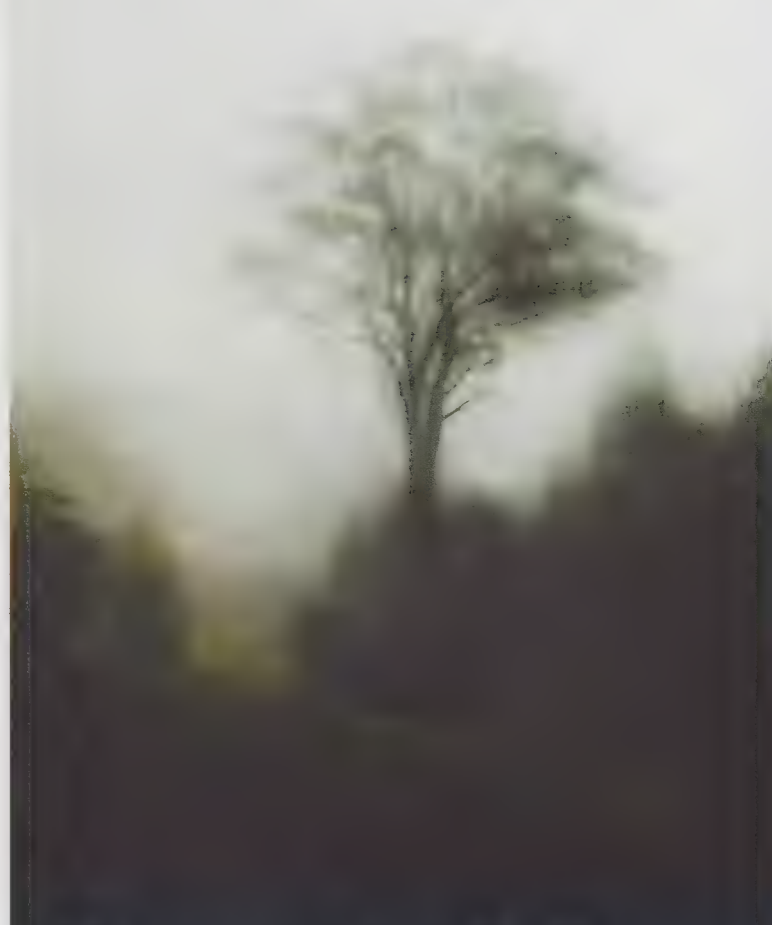
Sally Smart is another artist exploring limited editions and her small felt works make for a very affordable purchase, ranging between \$700 and \$1,500 with varying edition sizes. They are also highly collectable and display well singularly or in groupings, which allows for an extended acquisition process. If editioned work is not your thing, her small unique works are well within reach at \$3,300, as are the sculptural white swans (*Ice Swan 1 and Ice Swan 2*, 2009) that Kate Rohde is currently exhibiting in the group exhibition, *Strange Eden*, at Kaliman Gallery. And though perhaps technically an emerging artist, anyone watching Rohde's sure and steady rise will be aware that, at \$1,500, these unique works are a timely and affordable purchase.

Another artist whose work is generally prohibitive in cost but who has chosen to exhibit more accessible work is Karl Wiebke. Perhaps best known for his large meticulously fine and intricate surfaces, Wiebke's recent exhibition at Liverpool Street Gallery comprised 115 sticks. Featuring the trademark bright colours and fine lines of Wiebke's museum works, these sell individually for a miniscule \$990. Granted the optimum effect and best collection practice is achieved through a grouping of the works, but even a single stick leaning against a wall has a striking presence. It also holds the hope of being joined by others and furnishes an affordable avenue for future collecting.

Marion Borgelt's recent exhibition at Dominik Mersch Gallery comprised a range of works in both scale and price. Given her calibre, it is not surprising that several larger works sat beyond the recession-cognizant budget of the casual collector. There were, however, several works on paper and one sculptural work *Moonlight Tsukimi: No. 17*, 2009 (\$1,800), at prices even the slimmest art-buying budget could permit. This has been an ongoing pattern of Borgelt's exhibitions with several works often priced with the new collector in mind. Buying a smaller

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James Angus
Pareidolic Spheroid, 2007.
Concrete, 12 × 12 × 12cm.
Edition of 20. Courtesy of the artist
and RoslynOxley9 Gallery, Sydney

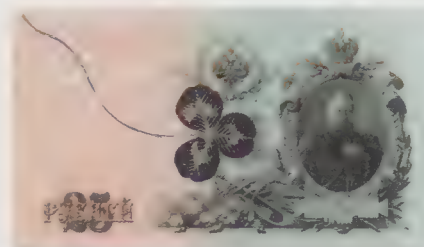
"It is still possible to be collecting some rather big names while sticking to a budget."

and more affordable work provides a means to start collecting an artist and to live with their work before committing to the deep end. It is also a bit of a trick, as we all know how addictive good art can be!

Internationally the same idiosyncrasies of pricing apply and likewise the smaller work is tucked away in the stockroom. Artists' websites can prove a surprisingly good place for sourcing inexpensive work, including Martin Creed with *Work No. 88: A sheet of a4 paper crumpled into a ball*, 1995-2008, available for £150 (A\$312). For those looking for international editioned work in Australia, Conny Dietzschold Gallery in Sydney always has artists of note. Another avenue worth pursuing is the philanthropic artists who make editioned work for causes. Both Spencer Finch and Jude Tallichet have made smaller editioned work for *Cabinet* magazine. Tallichet, who shows with Sara Meltzer Gallery in New York, has a lovely work: *C Note*, a 1:1 aluminium cast of a coconut (edition of 100), available for the princely sum of US\$500 (A\$640). Unfortunately the Finch are sold out but getting on the *Cabinet* mailing list is a good start for those in the know.

Gertrude Contemporary Art Spaces in Melbourne has also been fundraising through editioned works since 2002. The inaugural work, *Forgotten Foundation* (edition of 55) by Ricky Swallow was just \$990! Now the gallery runs it as an annual event with artists such as Kate Beynon, Robert Owen and David Rosetzky providing great work at a fraction of the usual price. This year's artist, rumoured to be from one of the big Melbourne galleries, will be announced in November, but be warned, it is the quick or the dead.

Obviously, collecting small affordable works need not remain fiscally diminutive: the Vogel Collection of 4,000 smallish works springs to mind. Nor is it a given that small works are inexpensive, one need only look to Auerbach or Freud for small works with large prices. Granted, none of the works within this survey are dimensionally imposing, nor are they likely to be the pivotal work in an artist's career, they are however, of an exceptionally good quality, representative of the artist's oeuvre and well worth collecting. Most importantly, though, they are a means to continue collecting artists of calibre and grit, during an economic downturn.



Fiona Hall, *Rolling in Clover*, 2004. Gouache on international banknotes, number 23 from a series of 51. Courtesy of the artist and RoslynOxley9 Gallery, Sydney



Sally Smart, *HeadSpace 8/25*, 2003. Synthetic flock on canvas, 35 x 28cm. Courtesy of the artist and Kaliman Galleries, Sydney.



Rusiate Lali, *Bu Sagone*, Acrylic on Linen 152 x 152cm

Rusiate.

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Seattle-based collectors Margaret Levi and Robert Kaplan have been collectors of Australian Aboriginal art since the early '90s and have been instrumental in helping establish the first permanent display of Aboriginal art at a major institution in the U.S. Alison Harper enjoyed their hospitality in Seattle where she talked with them about their collection, their donation to the Seattle Art Museum and the art market.



Slicing through

Alison: How did your love affair with Aboriginal art start?

Margaret: It all began when I went to Australia for the first time in 1984. I was a visiting fellow at the Research School of Social Sciences at the Australian National University in Canberra. There I met anthropologist Diane Bell, who had just written *Daughters of the Dreaming*, on Aboriginal women. Diane invited me over to dinner and in her living room was a painting by Dick Leitch. I had never seen anything quite like it; I was totally captivated!

It turns out Dick Leitch was an Aboriginal health activist in Alice Springs and, although not Pintupi, was one of the early painters at Papunya. The people I stayed with in Alice worked with him, had a painting by him and took me to meet him. We talked under a tree near the main street. I commissioned a painting, which he told me would cost \$400. He told me the painting was going to be a *Cabbage Dreaming*, which I thought was odd but accepted it and returned to Canberra. Some colleagues of his, who were on their way to London to testify about the atomic testing in Maralinga, dropped off the painting literally the day before I was leaving. I unrolled it and read the note that he had decided to do a *Slow Shower Dreaming*. I come from Seattle, which is the land of slow showers, so it was quite magical. I will never sell it. It was my one and only time purchasing directly from an Aboriginal artist rather than through a gallery or art centre.

I had been visiting Aboriginal art galleries, public and private, whenever I could. I was really interested in the art, and in a relatively short time my taste developed beyond Leitch's painting. I came back to Australia the next year and was badly injured in a pedestrian/car accident. It was seven years later, in 1992, before I was finally compensated at trial (I had in the meantime married Bob). The moment I was awarded the money I went and bought a work by Emily Kngwarreye. Of course at this stage we had no idea that any American museum would be interested in Aboriginal art. However we believed, somehow, that if we built it they might come to us.

We decided we would use the compensation money to build a museum-quality art collection.

Robert: I was infected by Margaret's enthusiasm. I fell in love first with the high quality barks. It was the beginning of an education, and we went on the journey together.

Q: Did you build up relationships with any particular galleries and art centres?

Margaret: In 1991, the year before the trial, we bought our first major work, a Djawida, from Coe-ee in Sydney. I had been introduced to Adrian Newstead, and he became the first dealer with whom we worked closely.

Robert: We went to collect the Djawida from Coe-ee and in the gallery window was a statue by Dundiwuy. We just had to have it. We bought it and took both works back with us to Seattle. Adrian suggested we visit Gondwana and Papunya Tula in Alice Springs, Raintree and Karen Brown in Darwin, and the gallery Gabriella Roy and Vivian Anderson ran together in Sydney. We subsequently began to buy from numerous other art galleries as well: Utopia Art and Annandale in Sydney, Galerie Australis in Adelaide, Alcaston House in Melbourne, and Raft in Darwin. We've also been to visit as many art centres as we could, and there are some we return to often: Warlukurlangu in Yuendumu, Buku Larnggay Mulka in Yirrkala, Maningrida, Warmun in Turkey Creek, Warlayirti on Balgo, and all three on the Tiwi Islands. Spinifex Arts is another favourite. We've gotten to know some of the coordinators and artists fairly well as a result of repeated visits.

I remember a major auction at Lawsons in 1994, and we worked with Adrian to help us purchase some work, including several major barks by Lofy, Dick Nguleingulei and, especially, a large and spectacular piece by Narratjin Maymuru. It was a piece that Howard Morphy had been trying to locate to include in a book and catalogue raisonné. He came to visit and said "Oh my god this is the painting I have been looking for!"

Q: Do you often buy at auction?

Robert: We don't find auctions as much fun as going out into the bush or going into galleries where you are given the opportunity to learn more about the artists and the work, and of course they don't have Aboriginal art previews in Seattle!

Q: Is there a theme to your collection?

Margaret: The only theme is our eye, our taste. We buy only the art that excites us. There are artists and art centres producing styles that do not appeal to us.



"We had no idea that any American museum would be interested in Aboriginal art. However we believed, somehow, that if we built it they might come to us."



Top: Dorothy Napangardi working on a commissioned work for Margaret Levi and Robert Kaplan in the studio at Gallery Gondwana, Alice Springs.

Above left: Seattle Art Museum, Brotman Forum with *Inopportune: Stage One*, 2004, **Cai Guo-Qiang**
Credit: © Richard Barnes Seattle Art Museum, gallery installations



Robert Kaplan, Dorothy Napangardi and Margaret Levi with a commissioned work.

"Personally I am more concerned about the effect this recession will have on the Aboriginal communities and the artists than the actual market."

Q: Does the distance complicate the buying process for you?

Robert: It can be difficult if we are buying a work based on a jpeg or a photograph. It can be tricky to capture the true colour of a work. There is one piece that we bought from a photograph, and Penny Hoile of Gallerie Australis warned us that they could not capture the colour accurately. We really purchased it because we had worked with Penny for some time and had considerable confidence in her. She introduced us to Kathleen Petyarre and her granddaughter, Abie Loy, and helps us obtain really first-rate examples of their work. The colour was different, but it was a fabulous work.

Over time, our relationships with certain gallery dealers and certain art centre coordinators have become increasingly important. Christopher Hodges of Utopia Art Sydney has helped us locate pieces that have really enhanced our collection, including a fabulous Gloria Petyarre and George Ward Tjungurrayi that currently hang at the Seattle Art Museum. When we sought a *Forest of Lorikons* for the Seattle Art Museum, we relied on the eye and judgment of Buku Larrnggay coordinators Will Stubbs and Andrew Blake.

Margaret: There are also artists whose style changes over time and not always to our taste. It can also work the other way. We bought our first work by Dorothy Napangardi because Roslyn Premont of Gallery Gondwana was representing her. Ros was quite insistent that it was a terrific painting but we had mixed feelings about the style. It was a *Bush Banana Dreaming*. Then on a later visit to the gallery, Ros said, "I want to show you something. It is Dorothy's new style." We just loved it. We have been enthralled by her work ever since. We have over a dozen major works.

Robert: Dorothy has even visited us in Seattle, where she gave us a nice little painting as a house gift. She had Thanksgiving dinner with us one year. Dorothy and my 90-year old father sat around, and she talked about how great a hunter she was and that she could sing to goannas and stop them in their tracks.

Margaret: Talking about memorable stories, we arrived in Balgo on Art Centre payday. Artists started coming in to the centre with their hands up for their money. These three senior women came driving up in a golf cart; they were too frail to walk. And one of them had a beanie almost over her nose. She was carrying a painting and giggling, and they were all laughing. The art advisor at the time said to her "Balba, how could you paint this? You are blind." It turns out Balba had given her own canvas to Muntja Nungurrayi, who was dying to paint, but on the condition that Muntja let Balba's granddaughters work on it with her. So this little painting – and it is not a great painting, more a mish mash in the way of styles and stories – was really a teaching piece. We loved it because we loved Muntja and her work and because it reminded us of what happens at the art centres and the kind of interaction the artists have.

Q: Did the explosion of interest in Aboriginal art from the late '90s make it more difficult for you to buy?

Margaret: The hyper-inflation of interest in the Aboriginal art market made it much more competitive. When we started collecting in about 1990, our motivation was our absolute love for the work and what it represented – its aesthetic – but it was also quite affordable. It was something that with a good eye, and some energy and a willingness to educate yourself, you could build up a really high quality collection on basically a good middle-class income. The affordable certainly played into that. By the end of the '90s and certainly in the 2000s, the prices began to escalate, particularly for the artists we loved like Dorothy Napangardi, John Mawurndjul, Eubena Nampitjin, among others. Even though we built up very strong relationships with a number of gallery owners, there were very few who kept us in mind for work when we weren't in Australia. We would often walk into a gallery soon after a show had opened and everything would be sold. That may be changing now of course, in the new economic climate, but it shows just how good business has been for many.

Q: Has the slow-down in the economy provided you with some buying opportunities?

Margaret: It's certainly much more a buyers' market now. In recent months a buffet of the very best art has been literally thrown at us. We have been offered a tremendous amount of work recently and also re-offered some works at reduced prices.

Robert: I am not sure the market has softened completely, but it is weaker. There are still people out there looking for quality works. Personally I am more concerned about the effect this recession will have on the Aboriginal communities and the artists than the actual market. These communities have become dependent on artists bringing in money to support them. That is not going to happen as much and their families are not going to understand why. They may blame the artist for not bringing in more money. It is the nature of Aboriginal Australia. It is a problem.

Q: With the hyper-inflationary market did you at the same time notice a decline in the quality of the works being produced?

Margaret: There are a lot of new artists that we keep discovering. Some, like Mitjili Napanangka, start painting in their senior years. Others, such as Wanyubi Marika or Pedro Wonaemirri are young and self-consciously making careers as artists.

One thing that is always challenging about Aboriginal art is the large number of works produced that are not of high quality, even by the best and most established artists. We would arrive some place and be told "We have an 'X' for you" and be shown a terrible example of a painting. Just because it was by "X" it did not make it a good painting.

Continued on page 32...

Art business

Edited by Dr. Iain Robertson

New markets

In the last edition (Issue 32) we looked at the general level of confidence in the art market and established that whereas some sectors of the market remained stable others (notably contemporary art) were weakening.

In this and in following issues, we will look at smaller emerging markets that are off the global radar. Information on these markets is harder to capture and much of the research is primary and source based. These analyses may often lead to the examination of a particular category of art that defines specific markets.

Issue 33 looks at the ultra emerging market of the Baltic States through its inaugural art fair, Art Vilnius, the resilience of the Chinese art market and, as usual, an update on the Australian art auction market.



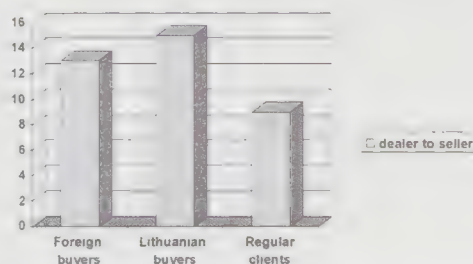
Small and emerging markets

Art Vilnius 09 in numbers

Number of pieces sold	Number of visitors	Cost of fair	% of foreign visitors	Number of sponsors	Number of participants	Total sales
50	1 700	2m Litv (570,000 Euros)	30	31	34	60 724 Euros

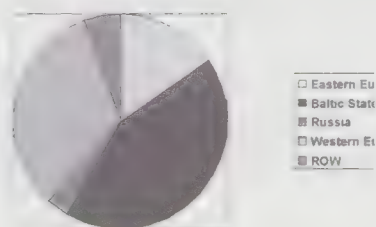
It is fairly remarkable that none of the participants paid for their stands. The Portuguese galleries received additional support from their embassy. The buzz on the floor was for the new art out of Kiev, where a small group of super rich collectors led by Victor Pinchuk are buying into Ukrainian contemporary art.

Art Vilnius 09. Number of client sales



The Vilnius Aukcionas House which turns over around half a million euros a year is in its second year of trading. The most sought after works that the auction house could bring to the podium would undoubtedly be those of Lithuanian Symbolist, Mikalojus Konstantino Ciurlionis (1875-1911). The artist's world record price is over 1 million Euros and an exhibition through the summer at the rebuilt Lithuanian Art Museum examining dialogues of colour and sound looks in depth at the painting and musical compositions of Ciurlionis and his contemporaries: Arnold Schoenberg, Edvard Munch and Frantisek Kupka.

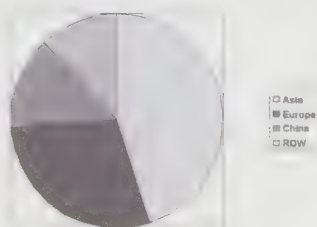
Art Vilnius 09 Demographic dealer breakdown



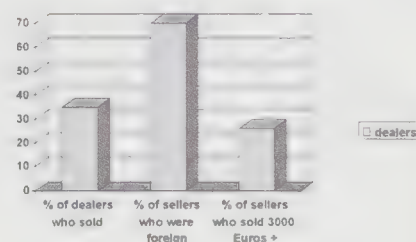
One dealer from Latvia sold 25,000 euros of stock. This was the exception and most dealers sold between 1000 and 3000 euros of works. Of the foreign dealers, the German dealers were the most successful: four of the 10 German galleries that participated in the fair sold works. Three of the five Scandinavian dealers sold works.

Notable artists represented at the fair were the Lithuanian photographer Antanas Sutkus, represented by Prospekt Galerija, who was also shown at Art Moscow last year and whose "unlimited" photo prints of life in Lithuania from the 1950s to the present day sell for 1,300 Euros a print. The Norwegian artist and

ARTHK 09 Demographic dealer breakdown

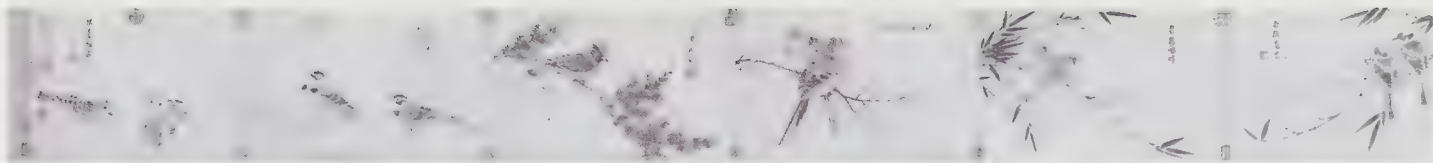


Art Vilnius 09 A breakdown of dealer sales



student of Gerhard Richter, Kjell Nupen, represented by the Danish Galleri NB, selling at 30,000 euros a canvas, was another highlight. It was curious to see the work of Syrian artist Sabhan Adam at the fair. His work appeared most recently at Bonhams', London June 3rd sale estimated at between \$5,800-\$8,800.

The most bizarre piece was undoubtedly Alexeev Alexander's half size figure of a cross-dressed Hitler standing on a red carpet in front of a photographic collage of the Nuremburg rallies. Price: 9,000 euros (illustrated above).



Chinese art market, Spring 2009

Demand for traditional Chinese calligraphy and paintings continues to grow in mainland China. Ching-Yi Huang reports on a market that is defying the odds.

The global economic downturn has had a strong impact on art markets around the world, yet it appears not to have restrained the fever entirely in the Chinese art market. The Chinese property and stock markets have suffered from the global recession, yet the Chinese art market seems to have remained bright and positive. In the first half of 2009, the overall performance of the Chinese art market, and my survey includes results from auction houses in China, Hong Kong and Taiwan, shows that the market has seemingly recovered from the cold winter of 2008.

In China alone, buyers' enthusiasm has been evident since the few early sales of 2009, namely the Siji Sale of China Guardian (the quarterly smaller sale named after the four seasons). The two-day sale was subdivided into eight specialist sales, which fetched over 140 million RMB (A\$24 million) with 79% lots sold. The saleroom was packed with determined bidders fiercely competing with each other. So dedicated were the buyers that one of the sales ran until 2am.

Next were the Spring Sales held by Sotheby's Hong Kong, a five-day sale series starting from 8th April and comprising eight specialist sales. The sales in total fetched over 700 million HKD (A\$109 million), while a few popular sales presented outstanding results, in particular the Eight Treasures from a European Collection auction. Each of the eight lots fetched over 95.5 million HKD. Amongst the exceptional lots, the sale highlight was an exquisite Qianlong period and marked celadon vase, which was sold for 47.7 million HKD, and a Qianlong blue and white moon flask painted with a copper red dragon, which made over 14 million HKD. Another noteworthy sale was undoubtedly the Fine Chinese Paintings, which featured traditional Chinese calligraphy and ink paintings. The classical Chinese taste remains popular, with nearly 90% of the sale by lot sold with a total of 130 million HKD. These results are important as the state of the international market for Chinese art is often reflected by the results at Sotheby's Hong Kong and the positive April results may have to some degree encouraged the art-buying public in China.

Although under the threat of global recession, in mainland China the 2009 spring auction season has been fruitful. In Beijing, 80% of the lots of Poly Auction's three specialist sales were sold realising 600 million RMB, which made the company the most profitable Chinese house this season. The vogue for traditional Chinese calligraphies and ink paintings was evident and Poly made over 450 million RMB on this genre alone. The highlight of Poly's sale was a painting attributed to Huizong Emperor of Northern Song Dynasty. Since this painting first appeared on the market in 2000, it has aroused much debate in the art world, namely regarding its genuineness and whether the painting was done by Huizong Emperor or a later artist. Nevertheless, at Poly's sale, the painting was labelled a genuine work by Huizong Emperor, and it took almost 45 minutes for the hammer to fall eventually at 61.7 million RMB. At the end of May, the Beijing auction house China Guardian staged three auctions of Chinese calligraphy and painting: old, modern and contemporary. In their Old Chinese Paintings sale, three highlights from the imperial collection quickly fetched a total of 110 million RMB. Furthermore, the Modern

Chinese Paintings sale was the most popular with over 82% of the lots offered finding buyers, many well above estimates. China Guardian sold 347 million over the three sales, becoming the biggest winner in this category this season.

In Shanghai, as well as other regions, spring 2009 seems to have reflected a recovering market. In addition to strong buyers in Beijing and Tianjin regions, buyers from the Shanghai region showed their passion for art. The leading houses of the Shanghai region, Shanghai Chongyuan Auction, Shanghai Hongsheng Auction and Hangzhou Xileng Auction were among the top 12 most profitable Chinese auction houses this season.

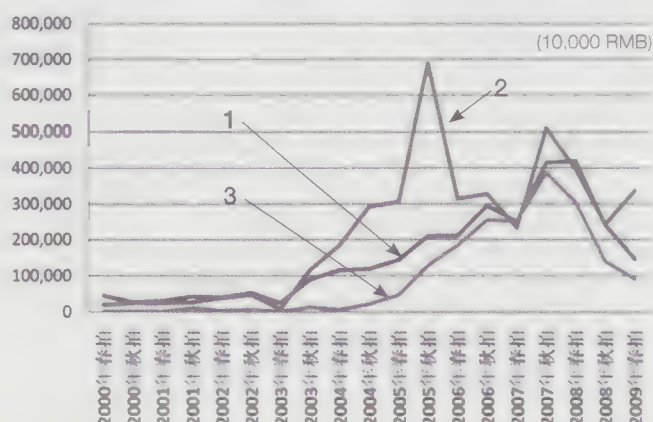
Top 12 most profitable Chinese auction houses, Spring 2009

	Auction House	Average Sum of Per Sale	Total Sum of Spring Sales
1	China Guardian	25,724,800	823,193,500
2	Beijing Poly	35,742,900	607,630,100
3	Beijing Hanhai	16,456,300	394,950,800
4	Beijing Council	37,009,200	333,082,800
5	Beijing Chieftown	33,573,900	302,164,900
6	Zhongmao Shengjia Auction	22,032,300	220,323,000
7	Beijing Chengxuan	27,862,700	195,038,600
8	Shanghai Chongyuan	12,156,300	170,187,600
9	Beijing Jiuge	42,303,900	169,215,800
10	Xileng Auction	21,083,300	147,582,900
11	Beijing Ronbao	18,961,400	132,730,100
12	Shanghai Hongsheng	19,916,600	99,583,200

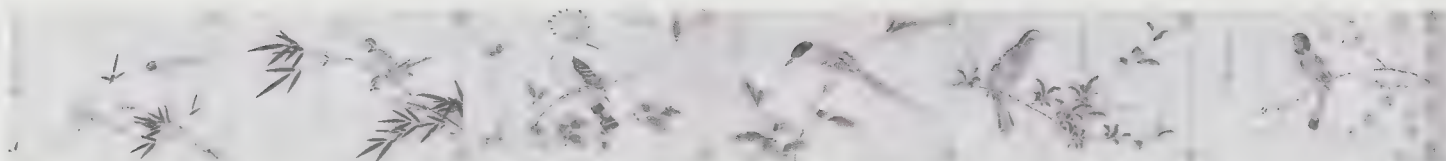
(RMB)

Graph 1

2000-2009 Chinese Sales of Ceramics and Antiques (1), Chinese Calligraphies and Paintings (2), Oil Paintings and Contemporary Arts (3)



Graph quoted from Artron Auction Net, <http://auction.artron.net/> [17/17/09] Oil Paintings



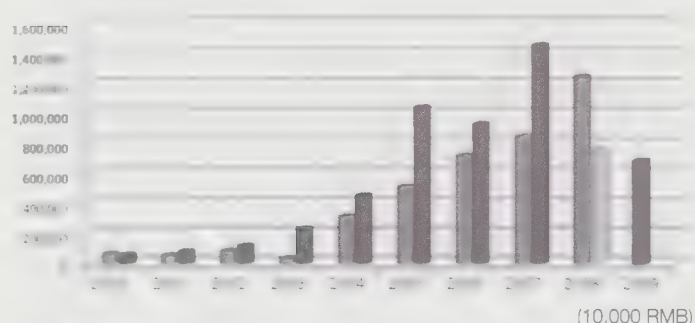
A painting attributed to Huizong Emperor of Northern Song Dynasty.
Sold for 61.7 million RMB by Beijing Poly Auction.

As shown in Graph 1, the overall sales of traditional Chinese calligraphies and paintings in China soared to around 3.5 billion RMB from the 2.5 billion RMB of autumn 2008, whereas sales for ceramics, antiques and contemporary arts dropped. Comparing results from the last season of 2008, sales for ceramics and antiques have fallen from 2.5 billion to 1.5 billion, while sales of contemporary arts have declined from 1.5 billion to slightly under 1 billion. However, it is also true that sales of traditional Chinese paintings have fluctuated dramatically over the past few years, and this season was the first rise since autumn 2007.

Total sales in the region have reduced slightly since 2008, as shown in graph 2, which illustrates the sum of transactions for each season. As shown at the far right, the total sales of the 2009 spring season have declined from 7.2 billion last autumn to 6.8 billion. However, almost every auction house has taken strategies to minimise the impact of the global financial crisis, such as to reduce sale lots and to lower estimates in order to encourage buyers. Maybe because of these strategies, the art market in China has shown surprising resilience in the spring season of 2009.

Graph 2

2000-2009 Seasonal Sales of Chinese Art Market



Graph provided from Artron Auction Net, <http://auction.artron.net/> [17/17/09] Oil Paintings

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A Dip in the market

With endless headlines about the doom and gloom of the current global financial crisis it should also be remembered that economic slumps can be remarkably productive for collectors. The Depression was no exception as forced sales hit the market and artists' prices were marked down. Terry Ingram takes a look back.

Iain Robertson's article "1929 and all that" in the Second Quarter 2009 issue of AMR concluded that "an economic and cultural transition" was underway in the 1930s and is happening again now.

A generational change occurred in Australia just as the Depression set in with the death of George Lambert and Bertram MacKenna.

But it did not change Australia's traditionalist taste, leaving the art establishment in the hands of such people as G. Lyall Trindall still asking several hundred guineas a painting at the Royal Art Society of NSW.

Harbour views and rolling landscapes were the best sellers, especially pictures with (according to later Hungarian immigrant Sali Herman) "gum trees at the side and sheep in the middle or sheep at the side and gum trees in the middle".

The deaths of Lambert and MacKenna had robbed the local art world of serious focus as art buyers disappeared.

"LEAN TIMES FOR ART", the *Labor Daily* of December 28, 1932 declared. "MacKenna and Lambert are sorely missed." It added that patrons had no money to spend and painters had turned to commercial art.

In *The Brisbane Courier* of January 3, 1932, the veteran art observer William Moore noted, "The art boom that had lasted 14 years had come to an end. Two or three years earlier even a poor exhibition could be expected to gross £100. Takings of £1000 were not unusual.

"By 1930, however, there were occasions when not a single work had been sold from an exhibition," he wrote.

"Such was Cooper's spending on Cubism that it was said within the London art trade that whenever a sheep went in (to the dip) it emerged going Braque, Braque, Braque."

Although Australia was out of the loop as far as collecting the avant garde went, an Australian collector was among the most resourceful of all in the 1930s in taking advantage of the buying opportunities reduced prices presented.

In London the rich Douglas Cooper was working at the Mayor Gallery in the West End. In his book *Essential Cubism* Cooper wrote late in life: "It was a favourable moment for a collector to buy because the earlier boom had turned into a terrible lasting slump, with the result that the price for paintings by the four masters of Cubism had again fallen." From 1932 he began buying the works for himself in what became "the adventure of a lifetime".

Cooper, whose family owned Juniper Hall and Cooper's Corner in Double Bay also enjoyed a regular income from his family's agricultural products business. The most famous of these was Cooper's Dip for sheep. Such was Cooper's spending on Cubism that it was said within the London art trade that whenever a sheep went in (to the dip) it emerged going "Braque, Braque, Braque".

Cooper was one of many collectors who took advantage of the Depression art market and whose purchases resulted in some of the great sales of post war years. In 1992 Christie's New York sold a collection which Cooper had bequeathed to his adopted son William McCarty-Cooper, for A\$29 million and this was only a fraction of what he had amassed.



Cooper's homeland of Australia, which had funded his purchases through inheritance, benefitted little from his enlightened purchasing. He regarded it as a wasteland as far as Cubism and modern art went, and he was right!

The headlines were full of shock and horror: "SLUMP IN ART", said the *Melbourne Herald* of July 6, 1931, and reported "Painters find it harder to sell their works."

A writer to *The Bulletin* magazine (June 28, 1933) wanted to know why a watercolour by J. J. Hilder, which had cost her four pounds five shillings, had soared to a market value of 100 pounds and since come back to what she had originally paid for it.

Furthermore, in a letter to the editor of *The Sydney Morning Herald* (SMH) at the height of the Great Depression (November 20, 1930), a woman who signed herself "an unemployed lady artist" said that a lot had been heard of public bodies helping the unemployed in the trade and the professions but nothing about helping the artist. A friend of hers had advertised for an unemployed lady artist and had over 200 replies. The answer, the unemployed lady artist wrote, might be an exhibition of works for Christmas presents.

One of the first signs of the market recovery came in 1937 with the sale of Trindall's *Eros* for 750 guineas. *The Bulletin* of September 1 said: "It is a very long while since such a price was paid for a picture by even a dead artist." The schmalzy *Eros* was sold to "a wealthy squatter".

At least the recovery from the current, relatively modest, financial setback should not be held back by guilt about spending on art. This appears to have been a big factor in the 1930s, according to another letter to the editor of the SMH, signed "Cobalt Blue", on July 30, 1934.

She wrote that there was a growing belief that the buying of pictures was "a wild extravagance, a something absolutely inexcusable". "There is a righteousness in refraining from all such purchasing and no necessity to go beyond mere verbal appreciation of art if indeed to go so far."

But in the current global credit crisis, not to spend is viewed poorly. The Australian government has been putting money in the post and urging consumers to spend, spend, spend.

The art market has crashed! It's dried up! It's holding up well!

Analyst Roger Dedman suggests caution when reading statistics in regard to the Australian art market, which he finds is steadier than some statistics may imply.

It's not quite true that you can prove anything you want with statistics, but you can certainly choose your statistics so that they tend to substantiate any point you're trying to make. This has been demonstrated countless times by commentators on the financial downturn of the past two years, and no less so by those assessing the state of the Australian art market. The art market has crashed! It's dried up! It's holding up well! All depending on the source of your information. One of the most laughable conclusions I heard was at the end of 2008, when one commentator claimed that the art market had fallen 60%. This was based on the fact that the top 10 sales for 2008 grossed 60% less than the top 10 sales of 2007!

My annual analysis of the health of the art market, published by Deutscher-Menzies as *The Australian Art Market Movements Handbook*, is based on sales at auction of the work of 100 leading artists. I expected the Art Market Index (AMI) it contains to have fallen slightly from 2007 to 2008, but I was surprised to find that it had remained virtually unchanged. This is not to say that the art market had not suffered in 2008; it demonstrably had, but in general, prices were maintained.

How well placed is that confidence? Historically the art market has followed the stock market quite closely, but usually with a lag of several months, which is why it was expected that the art market would suffer. However, following a slight pause in both markets in 2003, the stock market rose by 108% over the next four years, while the art market, which usually matches it, rose by only 41%, approximately in line with its long-term rate of appreciation. The past two years have been flat, leaving the art market's performance over the six years to mid-2009 slightly ahead of the stock market's, which is still up over 30% for that period.

There have also been some promising signs during 2009. Auction turnover rates by volume, which averaged 65% in 2008, are running at over 70% in 2009, even though rather more lots than usual are selling for less than the lower estimate. Rates by value, which most houses like to quote (they are usually higher), are less reliable indicators, as a single good result can distort the figures. If a sale with reserves totalling \$4 million achieves a total hammer price of \$2.8 million, this is a 70% clearance rate by value. Add one painting with a reserve of \$1 million which sells for \$1.5 million,

"There is very little risk of a real downturn in the Australian art market – that would already have happened if it were going to – and over the next few months there should be some outstanding opportunities for astute collectors and investors."



Fred Cress, *True Believers*, 1994

The main changes were in overall turnover, and in the shortage of works of the first rank being offered for sale. The number of sales on which the AMI is based fell by more than one-third between 2007 and 2008, and this trend has continued into 2009. And the owners of top-quality works of art are naturally reluctant to offer them for sale in such uncertain times unless other factors force them to do so.

These have been testing times for all auction houses. With turnover down, and prize lots difficult to find, the main source of income for all auction houses has fallen substantially. They are reluctant to let go their specialist staff, developed over several years, and most have made what savings they can while riding out the quiet times, confident that buoyancy will return to the market over coming months.

and the clearance rate jumps to 86% – and if, as some houses rather cheekily do, the buyer's premium is included, the result becomes 92%.

Several records have been set this year, with four of the 100 artists covered by the AMI – Weaver Hawkins, David Larwill, Conrad Martens and Lloyd Rees – reaching new levels. Fred Cress's *True believers* (1994) sold for \$144,000 (including buyer's premium), several times his previous record, at Deutscher-Menzies in June. There were also 11 auction records set for the AMI artists in 2008, which is a sound result for a normal year. These were not the artists who have made the greatest gains over the past few years; some of the more recent stars of the salesroom – artists such as Rick Amor, John Kelly, Tim Maguire and William Robinson – appear to have lost some favour.

Another area to have suffered more than the market as a whole is contemporary photography. A print of Tracey Moffatt's *Something More No. 1* brought more than \$100,000 in 2001, and other copies of the same photograph have sold for more than \$70,000; at Deutscher-Menzies' March sale, a print of this image sold for a hammer price of only \$28,000. Images from Patricia Piccinini's *Protein Lattice* series were bringing around \$30,000 six years ago, but may make little more than one-third of that now.

There is still plenty of interest in works of the first quality. Auctioneers have generally been successful in convincing vendors to set their sights a little lower, and this has ensured that the auction rooms of 2009 have still seen a lot of action. For those with available money, this would seem an excellent time for buying. There is very little risk of a real downturn in the Australian art market – that would already have happened if it were going to – and over the next few months there should be some outstanding opportunities for astute collectors and investors.

Market Rap

With auction houses working hard to match vendor/buyer expectations the market has shown that, despite the economic gloom, quality works fresh to the market will always attract interest. Dr Shireen Huda reports from Melbourne on the recent round of auctions.

Contrary to assumptions that top tier auctions would be lacklustre in the current economic climate, a number of auction records were set at the recent Melbourne round, including for contemporary artists.

The opening lot of the Deutscher and Hackett auction on 29 April set a positive tone, with an oil painting by contemporary artist, Ben Quilty, achieving an auction record for the artist when it sold for \$30,000, neatly within estimates. Only six works by Quilty have sold at auction previously, with his former highest price set at another Deutscher and Hackett sale last November.

Four other record prices were attained at the April Deutscher and Hackett auction which achieved a total of \$3.4 million including buyer's premium, with 52% sold by value and 65% by volume.

New Zealand artists continue to have a presence in the Australian saleroom. A large work by Bill Hammond sold to Roger McIlroy on behalf of an Australian client for \$230,000 (estimate \$200,000-\$300,000), while an historical portrait by Charles Frederick Goldie – the highest selling artist in the New Zealand saleroom last year – sold reasonably well at \$100,000 (although this was just under its low estimate).

The cream of Deutscher and Hackett's auction, however, was The Hicks Family Collection of Australian Social Realism comprising 47 lots. Many of these were of museum quality and 16 were in fact sold to public institutions including the National Gallery of Australia, the Australian War Memorial, Ballarat Regional Art Gallery and the National Gallery of Victoria.

Top results from this superb collection included Jeffrey Smart's *Sunday Morning Service*, 1945, selling for \$175,000 (estimate \$80,000-\$120,000), Herbert Badham's evocative *The Night Bus*, c.1933 for \$60,000 (estimate \$25,000-\$35,000), and Weaver Hawkins' *Technicolour*, c.1944 for \$44,000 (estimate \$20,000-\$30,000).

Sotheby's held two auctions over 4-5 May. The star attraction of The Ken and Rona Eastaugh Collection on the first night was John Peter Russell's *Pecheur sur falaise (The Fisherman on the Cliff)*. Billed as the sale's highlight and estimated at \$500,000-\$700,000, it sold for only \$380,000 including buyer's premium. Nonetheless, the sale was a success overall, realising \$1.9 million including buyer's premium (estimate \$2.12-\$2.98 million), with a clearance rate of 84% by volume and 76.4% by value. By comparison, Sotheby's auction on 24 November 2008 cleared just 60.8% by volume and 67.4% by value.

Sotheby's auction on the following night garnered \$3.4 million including buyer's premium, with 76.7% sold by value and 58.9% by volume. The State Library of New South Wales purchased the recently-reattributed Edward Close colonial sketchbook, comprising 30 folios documenting the early years of Sydney. The hammer price of \$750,000 far surpassed its estimate of \$400,000-\$600,000 and demonstrated that demand continues for rare and meritorious works.

Charles Blackman's *Mad Hatter's Tea Party*, illustrated on the catalogue cover and from the artist's iconic *Alice in Wonderland* series of 1956-57, sold to a private collector for right in the middle of the estimates at \$600,000.

The *Australian Financial Review* had pointed out on 23 April 2009 that two similar works by Russell Drysdale, which shared the title of *Small Landscape*, were offered in this auction round at Sotheby's and Bonhams and Goodman. From the artist's World War II drought series,

most noteworthy was the quite different estimates for comparable works. The Sotheby's Drysdale was estimated at \$280,000-\$350,000 and passed-in at \$240,000. The Bonhams and Goodman one, which was unreserved, sold for \$135,000 (estimate \$80,000-\$120,000). This result mirrored that of Sotheby's Impressionist sale in New York in early May where high estimates caused top works to be passed-in.

Nonetheless, estimates in recent months have generally been lower than previously. Lowering estimates and/or undervaluing works may a) entice bidders, b) increase the likelihood of obtaining spectacular hammer prices for works which were already likely to sell and c) simply increase the chance of works selling. At the top end of the market auctioneers have also laboured to adjust vendors' expectations (i.e. reserves) to meet those of buyers, in an environment where buyers are enjoying the position of power.

The big disappointment for Bonhams and Goodman at their auction on 6 May was that 22 of the 76 lots catalogued were withdrawn that afternoon owing to a divorce dispute resulting in a Family Law Court order. The withdrawn works included a number of works by Norman Lindsay and Arthur Streeton, as well as Frederick McCubbin's *Midsummer Eve*, 1906-12, which had been expected to fetch between \$800,000 and \$1.2 million and would have been the sale's most expensive lot.



Herbert Badham, *The Night Bus*, c 1933
Sold for \$60,000 Deutscher and Hackett, April 2009



Russell Drysdale. *The Drover's Wife*, 1945
Sold for \$510,000 Bonhams and Goodman, May, 2009



John Brack. *Still Life with Slicing Machine*, 1955
Sold for \$190,000 Bonhams and Goodman, May 2009



Colonial Sketchbook by **Edward Close.**
Sold for \$750,000 Sotheby's Melbourne, May 2009



Russell Drysdale. *Small Landscape*, 1945
Sold for \$135,000 Bonhams and Goodman, May 2009

Regardless, the \$2.9 million (including buyer's premium) outcome of the sale was still strong with 114% sold by value and 78% by volume. Drysdale's *The Drover's Wife*, another catalogue cover image, realised a hammer price of \$510,000 (estimate \$300,000-\$400,000) and William Dargie's 1954 portrait of Queen Elizabeth II sold for \$120,000 (estimate \$50,000-\$70,000) to the National Museum of Australia, setting a new auction record for the artist.

Some works by blue-chip artists did sell below expectations. John Brack's *Still Life with Slicing Machine*, 1955, currently in the artist's retrospective, surprisingly sold for only \$190,000 (estimate \$200,000-240,000). Works featured in retrospectives are usually highly desirable, having gained the curatorial seal of approval and an excellent provenance. According to Brack expert Sasha Grishin, the work was "a bit undersold" at this price and "as there are so few of these paintings in private hands, they will retain and gradually increase in value".

John Olsen's *Love in the Kitchen*, 1969, only sold for a hammer price of \$480,000 (roughly half what it sold for in 2006, yet on par with what it fetched in 2003), however an Albert Tucker bronze created a record price even at the low estimate of \$20,000.

Economic woe is not completely overshadowing the art market. There are still works of good quality being offered and sold, many of which will remain in the public domain as public institutions now have less competition from wealthy collectors and corporations for key works. Buyers are continuing to be discerning and canny, often bargaining for works after sales. As in the financial market, much pivots on consumer confidence.

Congratulations! Well Bought

Prices quoted are hammer prices.

WOW! What a Price

Artist	Title	Details	Price
Lloyd Rees	<i>Midsummer Pastoral</i> , 1945	oil on canvas, 68.5 x 100cm	\$160,000 (estimate \$70,000-\$90,000) Bonhams and Goodman, Melbourne, 6 May 2009, lot 42
William Dargie	<i>Her Majesty Queen Elizabeth The Second</i> , 1954	oil on canvas, 101.6 x 76.2cm	\$120,000 (estimate \$50,000-\$70,000), Bonhams and Goodman, Melbourne, 6 May 2009, lot 47
Jeffrey Smart	<i>Sunday Morning Service</i> , 1945	oil on canvas, 51 x 61cm	\$175,000 (estimate \$80,000-\$120,000), Deutscher and Hackett, Melbourne, 29 April 2009, lot 17
Emanuel Phillips Fox	<i>The Orange Pickers</i>	oil on panel, 25.5 x 34.2cm	\$34,000 (estimate \$10,000-\$15,000), Sotheby's, Melbourne, 4 May 2009, lot 42
Harold Vike	<i>Self Portrait</i> , c.1944	oil on canvas, 33.5 x 22.5cm	\$26,000 (estimate \$8,000-\$12,000), Deutscher and Hackett, Melbourne, 29 April 2009, lot 46
Fred Cress	<i>True Believers</i> 1994	synthetic polymer paint on canvas 211.5 x 274cm	\$120,000 (estimate \$90,000-\$130,000), Deutscher-Menzies, Sydney, 24 June 2009, lot 31

Blue Chip

Artist	Title	Details	Price
Francis Lyburner	<i>The Violinist</i> , 1945	oil on board, 37.8 x 29cm	\$5,000 (estimate \$2,000-\$3,000), Bonhams and Goodman, Melbourne, 6 May 2009, lot 37
Russell Drysdale	<i>The Drover's Wife</i> , 1945	oil on composition board 61 x 51 cm	\$510,000 (estimate \$300,000-\$400,000), Bonhams and Goodman, Melbourne, 6 May 2009, lot 40
Russell Drysdale	<i>Small Landscape</i> , 1945	oil on composition board 30 x 40.5cm	\$135,000 (estimate \$80,000-\$120,000), Bonhams and Goodman, Melbourne, 6 May 2009, lot 41
Garry Shead	<i>The Covenant</i> , 1993	oil on canvas, 92 x 122.5cm	\$109,000 (estimate \$80,000-\$120,000), Bonhams and Goodman, Melbourne, 6 May 2009, lot 71
Herbert Badham	<i>The Night Bus</i> , c.1933	oil on board, 34.5 x 24.5cm	\$60,000 (estimate \$25,000-\$35,000), Deutscher and Hackett, Melbourne, 29 April 2009, lot 19
Tom Roberts	<i>The Wood Splitters</i> , 1924	oil on panel, 16 x 23.2cm	\$54,000 (estimate \$28,000-\$38,000), Sotheby's, Melbourne, 4 May 2009, lot 4
John Peter Russell	<i>Pêcheur sur falaise</i>	oil on canvas, 61 x 71cm	\$380,000 (estimate \$500,000-\$700,000), Sotheby's, Melbourne, 4 May 2009, lot 17

Investment

Artist	Title	Details	Price
John Brack	<i>Still Life with Slicing Machine</i> , 1955	oil on canvas, 63.4 x 76.1cm	\$190,000 (estimate \$200,000-\$240,000), Bonhams and Goodman, Melbourne, 6 May 2009, lot 48
Arthur Streeton	<i>The Oatfields, Gloucester, New South Wales</i>	oil on canvas, 62.3 x 75.2cm	\$95,000 (estimate \$100,000-\$150,000), Sotheby's, Melbourne, 4 May 2009, lot 3
Brett Whiteley	<i>Pelican 1</i> , 1983	painted bronze, edition 3/9 94 x 91.5 x 30.5 cm	\$190,000 (estimate \$200,000-\$300,000), Sotheby's, Melbourne, 5 May 2009, lot 231

Good Value

Artist	Title	Details	Price
Rosalie Gascoigne	<i>Sheep weather alert 5</i> , 1992-1993	linoleum on wood (diptych), 78 x 240cm (overall)	\$80,000 (estimate \$90,000-\$120,000), Sotheby's, Melbourne, 5 May 2009, lot 212
Roy de Maistre	<i>The Farm Cart</i> , 1928	oil on canvas, 61 x 50.8cm	\$29,000 (estimate \$25,000-\$35,000), Bonhams and Goodman, Melbourne, 6 May 2009, lot 26
Albert Tucker	<i>Parrots</i> ,	pastel, 23 x 30.5cm	\$10,500 (estimate \$8,000-\$12,000), Bonhams and Goodman, Melbourne, 6 May 2009, lot 64
Del Kathryn Barton	<i>Girl as Owl</i> , 2005	synthetic polymer paint, gouache, watercolour and ink on canvas, 120 x 86cm	\$40,000 (estimate \$40,000-\$50,000), Deutscher and Hackett, Melbourne, 29 April 2009, lot 2
Arthur Boyd	<i>Bride Over Creek</i>	oil on muslin on board 49.5 x 62cm,	\$35,000 (estimate \$30,000-\$40,000), Sotheby's, Melbourne, 5 May 2009, lot 209
Walter Withers	<i>On the Eltham Road</i> , 1906	oil on canvas, 34 x 49.7cm	\$34,000 (estimate \$35,000-\$45,000), Sotheby's, Melbourne, 4 May 2009, lot 33
William Dobell	<i>Girl in Red (Mother Hubbard)</i> ,		\$48,000 (estimate \$60,000-\$80,000), Sotheby's, Melbourne, 5 May 2009, lot 255

Bargain

Artist	Title	Details	Price
Norman Lindsay	<i>Revellers</i> , 1937	watercolour, 42 x 38cm	\$13,500 (estimate \$15,000-\$25,000), Bonhams and Goodman, Melbourne, 6 May 2009, lot 29
John Olsen	<i>Love in the Kitchen</i> , 1969	oil on canvas, 198.5 x 228.5 cm	\$480,000 (EOR), Bonhams and Goodman, Melbourne, 6 May 2009, lot 59



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Robert: I suspect every art centre tries to sell every work they have regardless of quality based on price. There are people who will buy all levels of quality, based on price and of course size. I think this recession will help cleanse the market.

Margaret: It requires a lot of editing by us, the collectors, to find the pieces that we really want.

Q: There has been much discussion about exploitation of artists by unscrupulous dealers. How important to you is the source of the work you buy?

Robert: It is certainly an issue with us. There are art dealers we will simply not buy from. We need to have some confidence that the art dealer has a decent relationship with the artist and the artist is being treated well by the art dealer. We feel the art centres also contribute to their community and we therefore wish to support them.

Margaret: There are artists such as Dorothy Napangardi who do not want to be with an art centre. Dorothy has a long standing relationship with Roslyn Premont of Gallery Gondwana and I have no problem buying her work from Ros. I might have a problem buying a Dorothy from another person. On the whole we tend to buy from sources from which Sotheby's would accept works. There are some small areas of disagreement. For instance, I don't think that Mary Macha should be the only source for Rover Thomas. That is a complicated issue.

Q: The Australian government plans to introduce an artist resale royalty. Do you have a view on this?

Robert: Being an intellectual property lawyer I am not opposed to resale royalties. The theory is good but the details are the key. I think the plan proposed – as I have read about it – needs revision. People are being penalized for buying art. If you pay \$2000 for a work of art, then sell it for \$1200, you have to pay the artist who received money for the first sale, then you have to pay a resale royalty even though you have just lost \$800. There is also an administrative question that \$1000 is too low a number to be starting at. And there is the matter of the administrative fee and how this is going to be handled. There is always the problem with resale royalties that the rich get richer, but it does not help the emerging artist.

Q: There is a proposal to further restrict the export of early Aboriginal art under the Protection of Movable Cultural Heritage Act. Has this influenced any of your buying to date?

Robert: No, because we buy mostly contemporary works. A few years ago a New York-based collector of Aboriginal art bought Tommy Lowry Tjapaltjarri's painting *Two Men Dreaming at Kuluntjarranya* (1984) at Sotheby's annual Aboriginal art auction in Melbourne for \$576,000. He paid for the artwork, and Sotheby's went about the process of applying for an export permit. It was turned down and I believe he is appealing against the decision. In my view the licensing hurts the international collector who wants an inclusive collection, and it hurts the vendor who wants the highest price. I think the way to deal with it is the same way as it is done in the UK where if someone wants to export it, there has to be a purchaser willing to pay for that work to keep it in the country. That keeps the competitive price up for the vendor. I do think Australians should be concerned about their cultural heritage, but they also have to examine what they have now and what they need to keep and what is available to the public for sale. For instance there is a huge cache of early Papunya boards that are in public collections, too many to be shown.

Q: You have donated a number of works to Seattle Art Museum (SAM), the first major American art museum to have a permanent gallery dedicated to Australian Aboriginal art. This is quite a feat. How did this evolve?

Robert: Once we had collected about 50 Aboriginal works we became curious to ascertain whether SAM was interested in Aboriginal art and if so were they interested in the type of contemporary Aboriginal art we were collecting. I also was keen to know whether we were acquiring the right form of documentation in line with a museum-quality collection.

Margaret: It was a series of lucky timings for us. Pam McClusky the curator of African and Oceanic Art at SAM, had that very week been offered a collection of Pacific art. She had been following both the Pacific and Aboriginal art movements for some time and was keen to know more and locate work. We were so fortunate that she was there at the time and still is. In 1995 Pam brought the chief curator over to our house. He stood on the front porch and said to us before he saw anything, "SAM has a small collection of approximately 20,000 pieces and just because we don't want to acquire or show any of your works does not mean they are not great. We have a very limited capacity, and I want to say this before I take a look because I don't want you to be disappointed." He came in the door and became excited almost instantly.

Robert: Half way looking through our collection he asked "Have you ever thought of doing a 'promised and partial gift' where you give a percentage of the work to the museum now and promise to give the rest further down the line? In return you can get a tax deduction now and a tax deduction later." We said "No! - We have not thought about that, we have never thought about anything!"

Margaret: Pam McClusky procured a temporary exhibition space and SAM put up 35 pieces together with numerous photographs Bob had taken of the artists. Then they did a second show and ultimately in 2007, when the remodeled SAM reopened, there was an enlarged, remodeled and permanent gallery.

Q: There is an ongoing debate in the world as to whether Aboriginal art is ethnographica or contemporary art. What is your view?

Margaret: We see it as contemporary art.

Robert: Ten or 12 years ago there was an exhibition at SAM called *Seattle Collects*. It was a large show with a big variety of work sourced from local Seattle collections. All of the works were from North America and Europe except for a Kathleen Petyarre, which was hung next to an early Rothko. There was a write up comparing the Petyarre and Rothko and the way each used symbolism and abstraction. There was also a show *Black Art*, earlier this year which comprised 27 works drawn from the SAM collection exploring colour and concept. The gallery chose to include a piece by Dorothy Napangardi.

Margaret: Another show at SAM, *International Abstraction*, included work by Jackson Pollock and Robert Motherwell and, from our collection, Kathleen Petyarre and Makinti Napanangka. A piece by Emily Kngwarreye was integrated into the contemporary work in a different part of the museum.

Q: Is there a plan to expand the SAM collection by attracting other donors?

Robert: There are a lot of pieces out there that I would like to see at SAM. Seattle viewers still lack a real sense of all that is available – they only know the range that we have. They have not seen the Papunya boards for instance, and there are artists we don't collect or have missed. If we could have a good Tommy Watson or some early Papunya boards to add to the collection we would be thrilled. What is exciting is that there has developed a group of volunteer educators who have decided they really like Aboriginal art. They have created a work group amongst themselves to study Aboriginal art so that they can talk about Aboriginal art in a knowledgeable way. The group contributed to the purchase of a Lin Onus painting for the collection.

Margaret: We have had incredible success in achieving our dream to get a major American museum to recognise the importance of this artwork and make a serious commitment to it with a devoted permanent gallery to Aboriginal art, one of the first in the United States.

Robert: We have had a great adventure being collectors of Aboriginal art. We have met wonderful people, both black and white. Margaret at one point said there is a lot of scurrilousness in the industry but we have been privileged to meet the people we have dealt with and made a lot of friends through the Aboriginal art network. We regard many of the artists as friends.

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Jeremy Eccles examines the increasingly sensitive issue of “danger” in early Aboriginal art.

“The fate of these paintings is in the balance.” Anthony Wallis is one of the longest-term players on the contemporary Aboriginal art scene, going back into the '70s and still involved as a director of the Aboriginal Artists Agency, which collects copyright on behalf of all the original Papunya painters. And it is the works of those very artists – the more-than 900 boards that poured out of the miserable desert settlement in the first 18 months of the movement – that are under threat of disappearing from the public gaze today.

Already, in America, curators of an exhibition called *Icons of the Desert*⁽¹⁾ have decided that almost a quarter of the 38 earliest boards from the John and Barbara Wilkerson Collection that's touring American university museums in 2009 should be blacked out in the catalogue as too “dangerous” for us to see. Us? We would seem to mean all Australians – for catalogues sold outside Australia contain a pouch at the back containing all nine images.

Just who has taken this decision and why are muddled matters, with spiritual, academic, aesthetic and even political ramifications – many of which are unresolved. So, at the moment it's impossible to say what effect this action will have on the boards on your wall, the ones in galleries or auction houses you might want to buy, or – more vitally – the ones in public institutions that you might just want to see and appreciate. The National Gallery of Victoria, for instance, has plans for a mighty show, *Origins: Old Masters of the Western Desert*⁽²⁾ that are certainly threatened by this censorship.

And in case it looks as though this is an issue limited to just a tiny corner of Aboriginal art output – however vital that period might have been in breaking down the restrictions placed on poor old Albert Namatjira's freedom to paint traditional motifs and stories – bear in mind what's already happened at the Ian Potter Museum of Art in Melbourne. According to *The Australian* newspaper only one third of the barks in the Thomson Collection put together by the photographer and anthropologist Donald Thomson in

Arnhemland in the '30s and '40s have been cleared by today's Yolgnu “ceremonial leaders” for public display in the exhibition, called *Ancestral Power and the Aesthetic*. Yet, as curator Lindy Allen points out, these barks were quite specifically made by artists “to educate Thomson, to draw him into their world through their art”

So why deny them now?

For that was surely also the motive that drove the likes of Clifford Possum, Tim Leura, Kaapa Mbitjana, Mick Namarari, Billy Stockman, Uta Uta Jangala, Shorty Lungkata, Yala Yala Gibbs, Long Jack Phillipus, Johnny Warangkula and the heroically-named Nosepeg Tjupurrula in early 1971 to bring their culture to the widest possible audience – their own young and the white world generally – simply to prove it existed in all its ancient complexity. For Papunya was the last throw of the dice – its purpose being assimilation of tribal Australia initially into the towns, but ultimately into the “superior” white race.

There's no doubt that the boundaries were pushed hardest at the start of this magnificent fight back. Stories were told, ceremonies described and ceremonial apparatus revealed that other Aborigines regarded as “dangerous” or *maku*. There was a confrontation over the issue at the Yuendumu Sports Day in August 1972; and afterwards the art changed noticeably from what NGV curator Judith Ryan describes as “untrammelled, free, intense, if somewhat raw” work to the heavily dotted, more elegant, sometimes mosaic-like work that continues today at Papunya Tula.

Much of this later work deals with the “dear” (but not “dangerous”) Tingari ceremonies, described by anthropologist Fred Myers as those “undertaken by post-circumcision initiates”, rather than those associated with the blood and pain of male circumcision – such as Kaapa Mbitjana's *Budgerigar Dreaming (Version 1)*. Such an innocent name, and commissioned by Geoffrey Bardon – the teacher who facilitated this art renaissance – as an instructional work for children! But the budgie is black banned in the *Icons* catalogue for



Tim Leura Tjapaltjarri Anmatyerre ca. 1934–1984 *The Honey Ant Story*, February 1972
Synthetic polymer/powder paint on composition board. Collection of John and Barbara Wilkerson

Photo credits: Tony De Camillo for the Herbert F. Johnson Museum of Art, Cornell University
© The estate of the artist, by permission of Papunya Tula Artists through the Aboriginal Artists Agency

Diagram by Geoffrey Bardon, Collection of John and Barbara Wilkerson For reasons of its sacred imagery this image is reproduced in the supplement only.



the ostensible reason that two yellow diamond shapes are identified by Bardon as “ceremonial hats”. In fact, there may also be material in the four corners of the work representing blood from male initiation rituals – for in the desert, the bird is a model of discipline in the education of young members of the Anmatyerre tribe.

There’s no doubt that Kaapa intended his work to be seen. He’s on a BBC film painting in the company of his wife and saying quite plainly that an uninitiated person viewing *maku* material could “no more learn ‘im” – in other words, comprehend the harmful material.

Kaapa was Anmatyerre – a tribe at the forefront of the new openness compared to the Pintupi, Warlpiri, Luritja and, above all the Pitjanjatjara, the main protagonists at the Yuendumu Sports Day and the instigators

But now, the ethnologists are reasserting themselves – and fascinating it is too. Perhaps the late Geoff Bardon set the trend with his 2004 tome on Papunya – getting away with full-on descriptions and speculation of meanings because of his key foundation role in the movement. But the efforts of the *Icons* curators – Sydney academic (and specialist in Orientalism) Roger Benjamin and Cornell University’s Andrew Weislogel – have topped all that. Even as he black bans images, Benjamin takes up half the catalogue with detailed analyses of all 50 boards – using a number of sources and some with sketches done at the direction of artists.

Tim Leura, for instance has his *Honey Ant Story* shown in the book with a central ants’ nest, where, like Ancestor Beings, the ant

“The ethnologists are reasserting themselves – and fascinating it is too.”

of a successful prosecution of Charles Mountford’s notorious book, *Nomads of the Australian Desert* in 1975 for its photographs of their sacred caves. But even the disdainful Pintupi, Nosepeg Tjupurrula was happy to put his ceremonies on show because he reckoned the uninitiated saw only “pretty pictures”, not deeper traditional meanings.

For 30 years, indeed, we were mostly interested in the “pretty pictures” – and, perhaps an undefined sense of numinousness that went with something from such a mysterious source. Indeed, when Sotheby’s offered 63 boards at its June 1998 sale – many brought out of the woodwork by the then record price of \$206,000 paid for a 1972 Warangkula in 1997 – it kicked off with a Mick Namarari *Corroboree Figure* that would certainly be black-banned today for its inclusion of “tjuringas” and a massive bull-roarer – but offered no interpretation whatsoever as to its meaning. That was also the case with much of the Art Gallery of New South Wales’ definitive *Genesis and Genius* catalogue of Papunya Tula history for the Olympics.

“comes out of the ground, makes a journey and returns to the ground”. In Bardon’s view, this is linked to ceremonies and the apparatus associated with them. But at the Stuart Art Centre in Alice Springs – the only place taking Papunya boards for sale in 1971–72 – manager Pat Hogan reinterpreted the work as “tjuringas”⁽³⁾ and precise descriptions of the cave where they were stored for Honey Ant ceremonies.

Just the sort of thing that we’re not supposed to see.

Regrettably, it all brings to mind Brisbane controversialist Richard Bell’s cry, “Aboriginal Art is a White Thing”. And that’s certainly what sprang to the mind of Alison Anderson – no slouch in the controversy department herself – the Northern Territory Minister for the Arts and Indigenous Affairs. She’s also Warlpiri/Luritja herself, an artist and former manager of Warumpi Arts in Papunya, a former ATSIC Commissioner for the Desert, and grand-daughter of Old Bert Tjakamarra, one of the elders Geoff Bardon suggests actually



Long Jack Phillipus Tjakamarra Pintupi, also recorded as Luritja/Ngaliya/Warlpiri, born 1932 *Medicine Story*, December 1971. Synthetic polymer paint on canvas. Collection of John and Barbara Wilkerson

Photo credits: Tony De Camillo for the Herbert F. Johnson Museum of Art, Cornell University © The estate of the artist, by permission of Papunya Tula Artists through the Aboriginal Artists Agency

"They're just culture vultures – investigating our sacredness too hard because they're cultureless themselves."

allowed the painting to start; "a patriarch who would often burst into wild laughter at my efforts to understand the paintings".

And Bardon is the man we mostly rely on for meaning!

Anderson became loudly involved because the Museum and Art Gallery of the NT has 220 of the earliest boards, bought (at prices around \$20 each) when no other art institution in the country was remotely interested. If only MAGNT had shown equal prescience in actually showing them. Or saving them from damage in Cyclone Tracy, or theft in 2007. What it did manage was to persuade Anderson's predecessor, Marion Scrymgour, to make an election commitment to spend \$300,000 conserving, documenting and then displaying the boards – a European tour was even mentioned.

Anderson cancelled the lot – and then permitted the conservation to go on, eventually promising that those boards that were approved would eventually be seen in Darwin: "They're our pot of gold," she acknowledged.

But approved by whom? It can't be Anderson herself, she admits, "because I'm an indigenous woman. But we can get some old men up to Darwin – leaders and painters – to see which boards are sacred. They have a clan responsibility which can override an artist like Kaapa's views. And they can tell those anthropologists who like to bleed our knowledge, 'Hey, you've had enough!' They're just culture vultures – investigating our sacredness too hard because they're cultureless themselves. That *Icons* catalogue is all wrong – Bardon never had the language. But it made me realise that something needs to be done. In 1971, people like my grandfather knew they had to get something out there to "prove" our culture. But they never really understood that their sacred identity would be shown to the world. And without the sacred, we're nothing."¹⁴

Anderson has a case – certainly to put a limit on academics hypothesising meanings from muddled white sources. But she has yet to find "contemporary cultural custodians" – from a generation that's mostly passed on – of sufficient authority to distinguish between "pretty pictures" showing corroboree hats and serious works revealing material likely to unlock pain in initiates, let alone to override the intentions of the original artists, to dismiss the hunger of

Australians to understand the complexity of this force in our midst, or even perhaps to dampen the joy of a current artist like Booby West Tjupurrula, a former Chair of Papunya Tula, who declared he was going to the *Icons* show "to see those paintings those old men made for us – not just us, but everybody – it will make me happy."

Oddly, the latest development is that the Minister has "directed the Aboriginal Areas Protection Authority (which normally deals with sacred sites or archaeological objects) to provide advice with regard to the secret and ceremonial nature of the boards according to Aboriginal tradition", and as to their future management. As the Authority has four Central Land Council nominees from the desert – two of whom are women and none of whom are artists – this doesn't look like a total solution. It just puts the "sacred objects" out of the control of the Museum and Art Gallery of the NT.

But if the real "danger" in this art is only to uninitiated desert men and women – as anthropologist Fred Myers clearly believes is the case – it's surely patronising to assume those people wouldn't stay away from books, exhibitions and websites where they would be in danger if properly informed of the content ahead.

Footnotes

(1) *Icons of the Desert: Early Aboriginal paintings from Papunya*. The catalogue is published by Cornell University Press and distributed in Australia by Footprint Books (02 9997 3973)

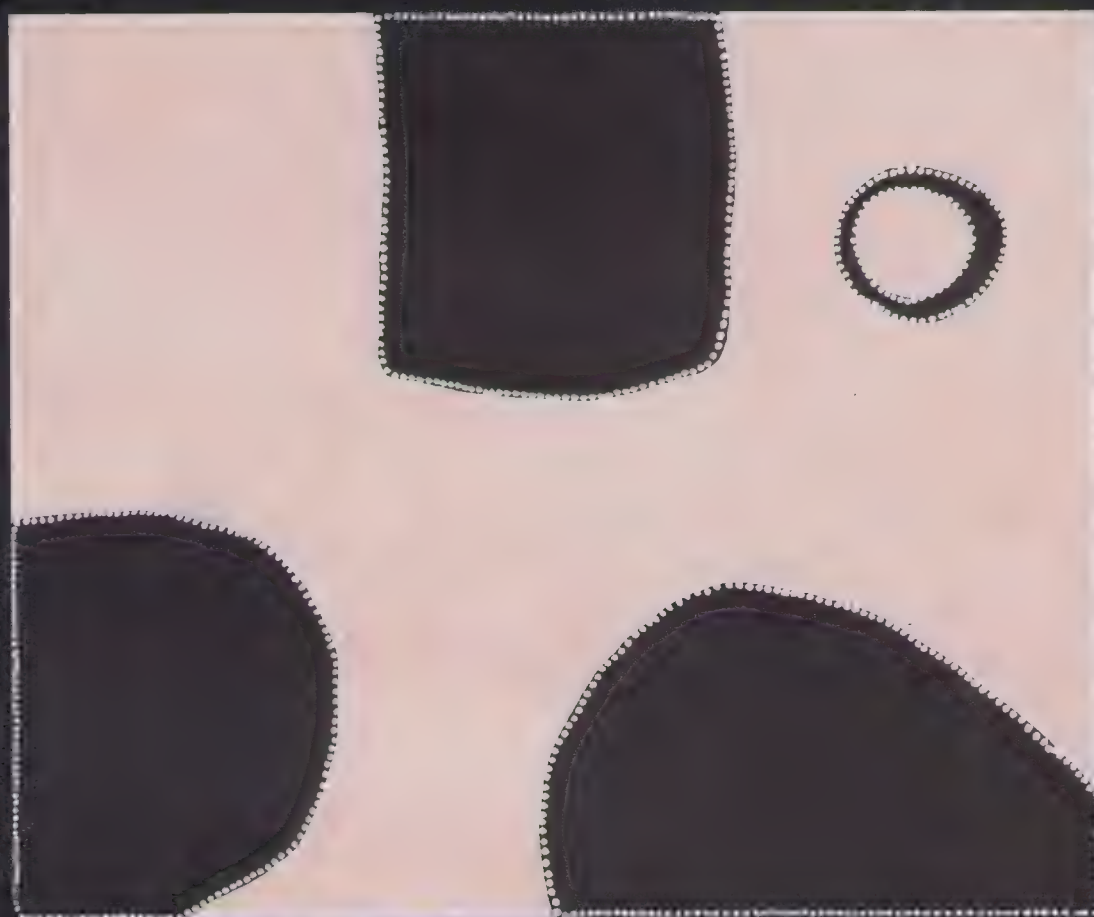
Organised by the Johnson Museum, Cornell University, the exhibition *Icons of the Desert* will travel to the Fowler Museum of Cultural History at the University of California, Los Angeles (May 3-August 2) and the Grey Art Gallery at New York University (September 1-December 5).

(2) *Origins: Old Masters of the Western Desert*, co-curated by Judith Ryan (National Gallery of Victoria) and Phillip Batty (Museum Victoria) is scheduled for 2011 at the National Gallery of Victoria. It will focus on the founding years of Papunya Tula 1971-72 and coincides with the 40th Anniversary of Papunya Tula.

(3) *Tjuringa* is defined in *Oxford Companion to Aboriginal Art & Culture* simply as "sacred object". *Macquarie Dictionary* goes a little further: "a sacred representation of an Aboriginal totemic object, usually made of wood or stone" (also churinga)

(4) Conversation with Alison Anderson 8th May 2009

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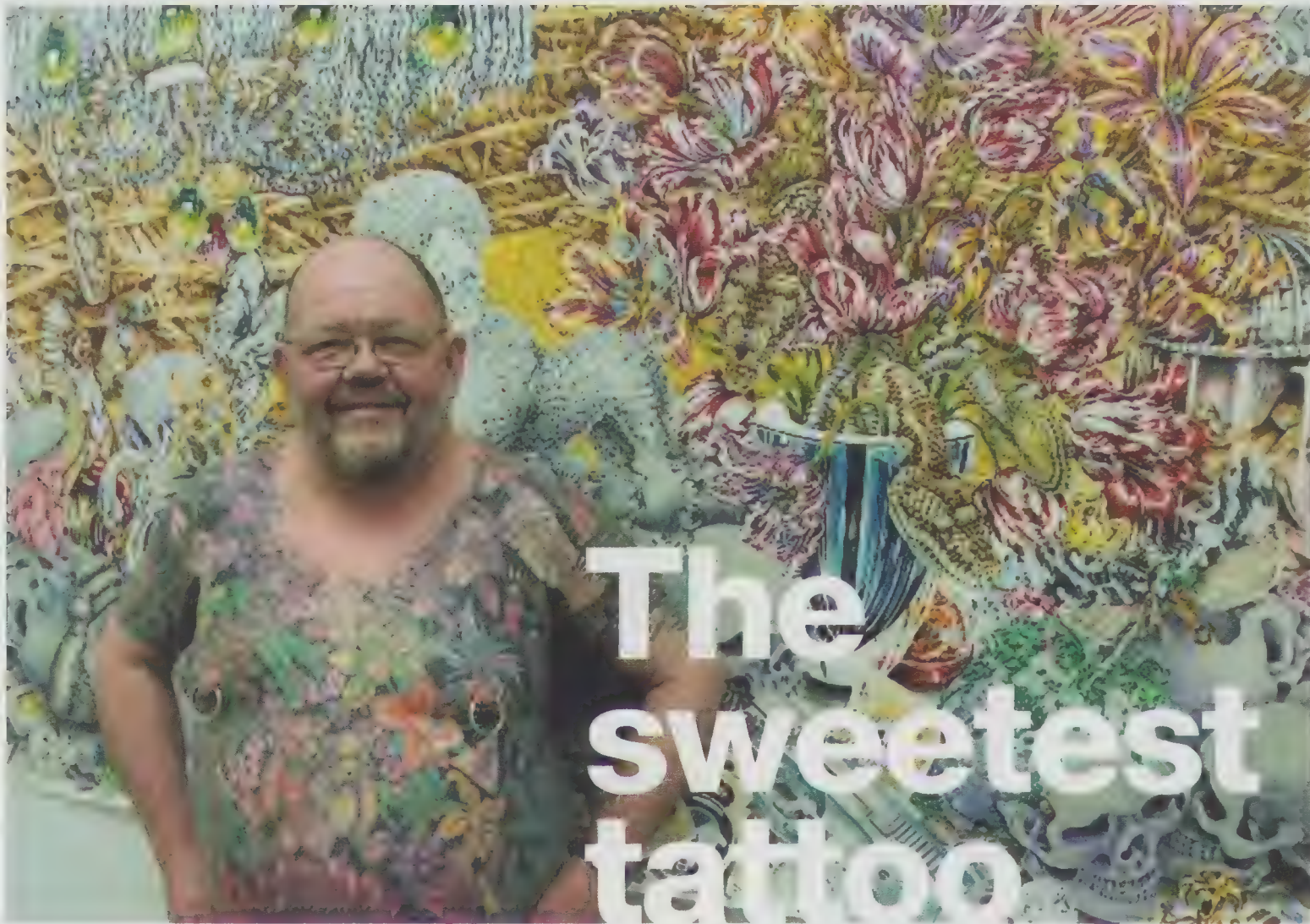
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When artists use their body as a canvas their work is no less artful. Robert Wellington reports on a growing appreciation for preserved human skins.

Primitive tools used for tattooing, along with human figurines inscribed with tattoo-like patterns that date from 12,000 B.C. reveal that human skin was one of the earliest canvases used by humankind.¹ While tattoos have had a long association with a criminal underclass, they now adorn glamorous A-listers and the popular press is filled with images of inked skin. With this cultural reappraisal of the tattoo from subculture to the mainstream, tattoo artists have found their way out of the back-street parlour and into galleries and museums across the world.

Australian artist Leslie Rice, known in tattoo circles as Les Bowen Jr., is an accomplished tattooist. His most impressive works are three-dimensional pieces, such as his full-colour skull, snake and ceremonial dagger design that seems to hover over the skin of his client's arm. His talent has been recognised with numerous prizes at national and international tattoo conventions over the past 15 years. Tattooing remains an integral part of his arts practice but Rice is also gaining a reputation as one of the most exciting painters of recent years.

Rice paints on black velvet, a process that parallels the application of ink to skin – velvet is like a delicate epidermis

and there is no room for error. In 2007, Les won the Doug Moran National Portrait Prize (not only Australia's richest art prize, but also the world's richest portrait prize) with *Self-Portraiture*, 2007. In this work, the artist presents his own head on a platter, a reference to the macabre paintings of the Italian Baroque, such as Caravaggio's *Salome with the Head of John the Baptist*, 1607 (National Gallery, London). Like the baroque master, he uses the rich black velvet to create theatrical chiaroscuro (dark and light) with forms that emerge from the blackness creating a psychological tension – with the viewer left to imagine what lies beyond the reach of illumination.

Rice's paintings have a corporeal quality akin to that of ink beneath skin, and they are notoriously difficult to photograph. They must be experienced in the flesh, where at first glance the medium is not clear – it could be photography or a print – and only close inspection reveals the light mist of pigment sitting upon velvet. Thus the sensibility of the tattooist translated to the gallery makes for a vital and innovative



Horiyoshi III, *Untitled*, tattoo, courtesy of the artist.

Main image: Geoff Ostling with *eX de Medici, The Theory of Everything*, 2007, watercolour and metallic pigment on paper, at Boutwell Draper Gallery, Sydney. Image courtesy of Geoff Ostling.

practice. All of these qualities earn Rice's paintings the title of fine art, and I believe that the same can be said of the other side of his tattoos, and those of his contemporaries.

Japan has a long-standing tradition of tattoos as fine art, and Japanese tattooist Horiyoshi III, continues this today. He is celebrated as a master of the horishi or Japanese art of the full body tattoo and several books and exhibitions have been devoted to his works. Horiyoshi works directly on the body of his clients, without a preliminary design, and instead of using a hand gun, like most western tattoo artists, he uses a tebori – a hand tool a little like a paint brush with needles instead of bristles.

Horiyoshi's designs are drawn from the Japanese Ukiyo-e wood block print tradition, which has its origins in the age of the samurai, and his tattoos of wonderfully expressive dragons and samurai warriors are undeniably beautiful works of art. To compare one of Horiyoshi's tattoo's with a blurred green anchor on a sailor's arm is "like comparing a manga (comic) with a Rembrandt," as the artist himself once commented.²

Large tattoos represent a significant outlay of cash for an artwork that is truly ephemeral, perishing along with the body when the tattooed passes away. A full-body tattoo from Horiyoshi is hundreds of hours of work and takes many years to complete, costing upwards of 4,000,000 yen (A\$52,000).

"To compare one of Horiyoshi's tattoo's with a blurred green anchor on a sailor's arm is 'like comparing a manga (comic) with a Rembrandt'."

Despite their intrinsic artistry, tattoos sidestep the art market. They cannot be sent to auction, they do not appreciate in value, and they can only be collected by the person tattooed. However, there is a macabre black market for tattooed human skins, which can value a particularly fine example for US\$50,000 (A\$63,057). There are some collections of preserved tattooed skins, including the medical museum of the University of Tokyo, which counts more than 30 specimens of tattooed human skins among its collection. But until now these specimens have not been displayed in a visual arts venue.

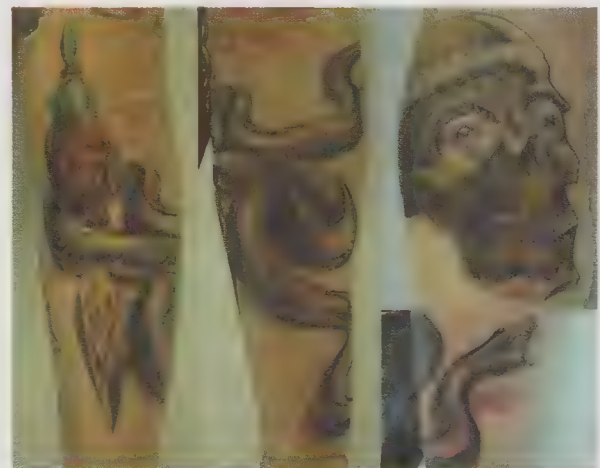
Australia will one day count the preserved tattooed skin of Geoff Ostling, a retired history teacher from Sydney, in its national art collection. For the past 20 years Ostling has been transforming his body into an image of "all of the flowers of an Australian garden" with the assistance of one of Australia's leading contemporary painters (and tattooists), eX de Medici. A few years ago, Ostling was approached by curators of the National Gallery of Australia and asked if he would bequeath his skin to the museum, and he has agreed to do so.

The story of Ostling's unusual bequest is the first of three short films in a documentary titled *Anatomy*, that has screened in film festivals this year including the prestigious TriBeCa film festival in New York. Geoff tells me that the response to the documentary has been mostly positive. He says, however, "that not everybody likes tattoos, just as some people cannot appreciate graffiti, no matter how fine it might be."³ While it is illegal to sell human remains in Australia, we are free to do what we like with our bodies once we are dead. Although, how the National Gallery will list the value of Geoff's skin on their insurance policy remains to be seen.

When the sensibility of tattoo artists enters the gallery in the form of paintings or works on paper, their artistic value is beyond question, and when these artists use the human body as a canvas their works are no less artful. We can visit Egyptian mummies at the Louvre, or the bones of our ancestors in the British Museum, so why not have tattooed skins of consenting donors in our national art collections? After all, so much of our contemporary culture is tied up in the commercial value of the art object, surely it is comforting to know that there are still some objects of beauty that resist commercialisation.



Horiyoshi III, *Untitled*, tattoo, courtesy of the artist.



Leslie Rice, *Untitled (skull, snake, and dagger)*, tattoo, courtesy of the artist.



eX de Medici, *Hate machine, mindless virtuosity [brown luger]*, 2002, watercolour, 61.3 x 91 cm, collection: National Gallery of Australia. Image courtesy of the artist.



1 For the history of tattooing, which dates back to Paleolithic times (38,000-10,000 B.C.) see http://www.vanishingtattoo.com/tattoo_museum/history.html

2 Judit Kawaguchi, 'Words to live by: Horiyoshi III,' From *The Japan Times Online* (20 June 2009), <http://search.japantimes.co.jp/cgi-bin/f20070612jk.html>

3 From a conversation between the writer and Geoff Ostling, 3 July, 2009.

Barometer

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Artbank gives the AMR a peep into its latest shopping basket.

Artbank is a federal government initiative established in 1980 to provide a barometer to artists and the arts industry of the purchase of works. Artbank promotes Australian art by making the best works available for research and display in government departments, overseas



Martin Smith, *The relationship blossomed* 2009
Pigment print and collage, 115 x 115 cm.
Sophie Gannon Gallery, Melbourne
www.sophieganongallery.com.au



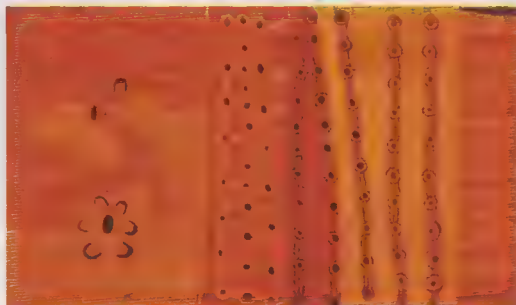
Amanda Penrose Hart, *Long Load* 2008
Oil on canvas, 120 x 150 cm.
King Street Gallery, Sydney
www.kingstreetgallery.com.au



Louise Paramor, *Show Court 3 (VII)* 2007
Type C photograph, 99 x 81 cm.
Nellie Castan Gallery, Melbourne
www.nelliecastangallery.com



Thomas Jeppe, *Control / I'm Here* 2008-2009
Acrylic on paper, 124 x 83 x 4.5 cm.
Utopian Slumps, Melbourne
www.utopianslumps.org



Marinka Baker, *Kuru Ala* 2008
Acrylic on canvas, 120 x 198 cm.
Marshall Arts, Adelaide
www.marshallart.com.au



Georgia Metaxas, *Lower your ears #5* 2007
Type C print, 75 x 60 cm.
Jenny Port Gallery, Melbourne
www.jennyportgallery.com.au



Claudia Damichi, *Camouflage* 2009
Acrylic on canvas, 48 x 43 x 6 cm.
Ryan Renshaw Gallery, Brisbane
www.ryanrenshaw.com.au



Emma White, *Marker* 2009
Photograph and polymer clay, 92 x 79.5 x 4 cm.
MOP Projects Sydney
www.mop.org.au



Brett East, *A chromatic aberration ...* 2009
Oil on linen, 213 x 152 cm.
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Dinah Garadji

Well rigged



Conrad Martens, *Campbell's Wharf*, 1857, watercolour
Sold at Sotheby's in Melbourne in May for \$576,000

Maritime art, like most art and collectables in these troubled times, is weathering heavy seas, but collector enthusiasm is always hard to dampen. Peter Fish explores a market that has little risk of capsizing and heading for Davy Jones's locker.

Specialist maritime art sales at Christie's in New York and Bonhams in London are major barometers of a market in which Australia, despite close historical connections with ships and the sea, is rarely a significant player. In Australia, maritime paintings (marines, as they're known) have a small following among private collectors while major works usually go to libraries and other institutional buyers.

Christie's salerooms in New York's swish Rockefeller Plaza must have taken on the air of a Nantucket ship chandler's yard earlier this year, when the auctioneer cleared the decks for a big sale that included marine paintings and plans, ship models, instruments and sailor's folk art, even a bosun's whistle. Despite some buoyant prices there were no major works by the figure who remains top of the pops in the US and indeed the maritime art world, Montague Dawson – a British artist who worked through much of the 20th century. At the firm's previous major maritime auction, in January 2008, Dawson virtually saved the day when his *Night Suspect* scored the top price, \$US241,000 (about \$A310,000), around 10% of the entire sale. This year the firm could offer only a modest Dawson, a North Atlantic study from the 1940s that failed to sell.

As well as ship studies, naval battles of the 19th century, and World War II scenes, Dawson's best known works are of clipper ships – the greyhounds of the sea that set record times delivering tea from China, and later wool from Australia. These won the artist the accolade "King of the Clipper Ship School". US presidents Dwight Eisenhower and Lyndon Johnson, as well as the British royal family, have been among his fans. *The Wings of Dawn*, a study of Lord Nelson's flagship *Victory* emerging from the haze, set a half-million dollar-saleroom high for Dawson at Christie's New York in July 2006. That was at the tail end of the boom that followed the bicentenary of the great man's death at Trafalgar.

Outstanding ship models also have a keen following, with trophy items being hand-built models of historic sailing vessels, including

18th and 19th century replicas built for the British Admiralty, and bone models fashioned by prisoners-of-war in Napoleonic times.

One standout at Christie's in January was a fine scale model of the 1930s American schooner *Brilliant* that fetched \$US80,500, almost twice the lower estimate. This much-acclaimed model, 1.2 metres long, is by the American maker Joseph Appleton. Every detail of the hull is accurately rendered and the rigging and turning blocks fully operable. It is modelled on the record breaking yacht built for the Connecticut millionaire Walter Barnum, and took pride of place at the New York Yacht Club for almost 40 years.

A prominent failure at the sale was a metre-long Napoleonic prisoner-of-war model of a British 120-gun ship of the line. It is planked and pinned in bone from the keel to the waterline, alternating in bone and ebony between the gunports, with numerous details including ships' boats, a belfry and a painted figurehead. It carried an estimate of up to \$US100,000. Perhaps more surprising was the 50cm 18th-19th century PoW model warship that brought \$US21,250 even though it was in pieces.

The record price for a PoW ship model at auction appears to be held by the English provincial auction house Bearn's Hampton and Littlewood of Exeter – which raised £78,312.50 (about \$A165,000) for an 18th century cased model of *HMS Mars*. Bearn's specialist Brian Goodison-Blanks says the vessel was superbly detailed and enhanced with a waterline base and panoramic quayside scene to the back of the case. *HMS Mars* was involved in the Spithead Mutiny of 1797 and the battle of Trafalgar in 1805, perhaps the most significant period of British naval history.

The America's Cup is holy ground for US marine buyers, with Christie's raising \$US18,750 on an oil by contemporary British artist Richard M Firth, *Vigilant and Valkyrie II, racing off Newport in the America's Cup, 1893*. A number of 1890s photographs of America's Cup contenders were also in demand, the images selling up to \$US1000 apiece, many times their estimates.

Among the maritime paraphernalia a two-metre long mahogany yacht tiller of 19th century origin, finely carved in a rope work pattern, fetched \$US17,500 and a fully fitted mahogany carpenter's chest and tools from the 120-gun *HMS St Vincent* circa 1850 brought \$US7,500. But among the lesser lots there were no big surprises such as the \$US100,000 paid in 2006 for a cast iron ship's wheel or the \$US30,000 for a sailor's valentine made of shells at the same sale.

As late as May last year, London's respected *Telegraph* newspaper was declaring the maritime art market impervious to the souring of the art market generally, with cashed up younger buyers in the UK still spending freely. But the financial meltdown worsened later in the year, and clearly no saleroom category is exempt from a loss of confidence that has affected buyers worldwide. It should also be noted that Christie's New York opted last year to begin breaking out its major marine paintings into a separate sale.



An 18th century cased model of a PoW ship *HMS Mars*, sold for a record £78,312 at Bearn's Hampton and Littlewood of Exeter, UK.



Conrad Martens, *The Funeral of Rear Admiral Phillip Parker King*, 1856. Watercolour and pencil with bodycolour. Courtesy of State Library of New South Wales.

"It's perhaps a mark of the status accorded marine artists in Australia that while a top Brett Whiteley or Arthur Boyd can command a million or more, marines rarely top \$100,000."



Montague Dawson, *The Wings of Dawn - Lord Nelson's immortal flagship Victory emerging from the early morning haze*, oil on canvas. Sold by Christie's in New York for a record US\$508,800 in July 2006.

London-based Bonhams has followed suit. Christie's continues to claim worldwide dominance for the likes of Dawson and English-born American artist James Buttersworth, despite clearance rates of a mere 41% by lot in December and a somewhat more respectable 55% in January (Bonhams achieved 60% for its September offering).

Bonhams consultant for maritime sales, Lionel Willis, says maritime pictures tend to fall into two categories, fine art/old master pictures such as Buttersworth or Willem Van der Velde the elder, and later 19th and 20th century work. "In this later category pictures

£30,000 to £50,000, with this year marking both the bicentenary of Darwin's birth and 150 years since the publication of *The Origin of the Species*. Bonhams claims the world record price for scrimshaw with an American piece fetching \$US182,250 in Boston three years ago. Christie's next maritime sale is scheduled for November 12 in New York.

As for Australia's relatively limited role in the field, it is curious that with the exception of Frederick Garling and Oswald Brierly, few artists working locally specialised in marines. The point is brought home strongly in Martin Terry's book *Maritime Paintings of Early Australia*,

which nevertheless details many fine early works and their background. The really surprising finds made here have tended to be objects rather than pictures. For instance, two rare full-size whalebone arm chairs from a Sydney home brought \$73,700 and \$84,000 respectively at Bonhams and Goodman in Sydney last November, and a rare early Islamic marine astrolabe (a navigational aide) turned up at a Sotheby's sale at Randwick racecourse in the 1990s and brought in excess of \$20,000.

Another astrolabe, with a provenance to the Maharajas of Mysore, sold at Leonard Joel's in Melbourne in August for \$8,400.

For much of Australia's existence, of course, shipping and the sea were a lifeline, initially transporting convicts, the military and essential goods and later bringing free settlers and migrants. Ships fuelled the gold rush, the whaling era and the wool boom, with clipper ships including the famous *Cutty Sark* operating on the Australian run. Australians left on ships to fight in the Sudan and the Boer



Haughton Forrest, *Ships in a Storm*, 1914, oil on canvas. Sold at Sotheby's in Melbourne in May for AU\$38,400.

"For much of Australia's existence, of course, shipping and the sea were a lifeline, initially transporting convicts, the military and essential goods and later bringing free settlers and migrants."

will often sell because the buyer likes the look of it, whereas the earlier category is often bought primarily as an investment." Willis confesses he's not a big fan of Montague Dawson, though he admits the artist continues to find a ready market. He says works by another popular English marine artist, William Wyllie, particularly oils, can make almost as much. He cites contemporary works of yachts by Shane Crouch, Martyn Mackrill and Stephen Dews as showing big increases in value over the past few years.

Genuine vintage photos are sought after, Willis says, because collections don't often come to market. He singles out original prints by Frank Beken, who used glass plate negatives to record scenes of Cowes and other great yacht races, as commanding several hundred pounds – especially if the firm of Bekens (which still operates from the Isle of Wight) no longer has the original glass negative. Prisoner-of-war bone ship models have seen vast appreciation, he says. Even modern PoW style models fetch £10,000-£15,000. Ship's wheels sell for a minimum £100 per foot in diameter and have done for the past five years, he says. "There's always a steady decorators' market for these and portholes, telegraphs and binnacles."

Bonhams mounts dedicated two-day maritime auctions twice a year, in March and September. Its March 24-25 sale included a work of particular interest to Australia – an oil of the Royal Yacht *Ophir* in Sydney Harbour in 1901. Aboard were the Duke and Duchess of York (the future King George V and Queen Mary), visiting Australia to open the first federal parliament. The oil is signed by Eduardo de Martino, marine painter to Queen Victoria. It brought £12,000 and sold to a UK buyer. There was also an important America's Cup painting by Stephen Dews and an array of works by the Australian 20th century artist Arthur Burgess. Its London offering on September 16 includes a rare 18cm carved whale's tooth from the Sloop *Beagle* depicting Charles Darwin's 1834 voyage. The tooth was decorated by James Bute, one of the marines on the *Beagle*'s voyage to the Galapagos. With an image depicting the *Beagle* in rough seas it is expected to fetch

War in the 19th century, and of course in both world wars. Even today container ships, bulk carriers and cruise liners remain on our radar. Yet marine paintings, particularly from the clipper ship era which so impassioned many overseas artists, are seemingly few and far between.

As well as Garling and Brierly, figures like Conrad Martens, Augustus Earle and Haughton Forrest painted maritime scenes, while the earliest exponents were explorers, sailors and settlers including John Webber, George Raper, Thomas Watling and Owen Stanley. Even Heidelberg School figures like Tom Roberts and Charles Conder, both of whom arrived by sea, produced fine marine studies.

It's perhaps a mark of the status accorded marine artists in Australia that while a top Brett Whiteley or Arthur Boyd can command a million or more, marines rarely top \$100,000.

Australian Art Sales Digest figures show, for instance, that Brierly's top price is \$25,850 for *East Boyd, Twofold Bay...* at Christie's Melbourne in 2001, while Earle's is \$52,800 for *Raza (or Light House) Island with a Distant view of Rio de Janeiro* at Sotheby's Sydney in 2007 and Garling's is equivalent to \$66,500 for *Sydney Cove from the New Circular Quay* at Christie's London in 2006. Haughton Forrest's best price is \$167,500 for *Hobart Town with Mt Wellington in the Background* at Christie's Hobart in 1996.

Yet at least marine material tends to retain its value in tough times. At Sotheby's Melbourne art sale in May three maritime-related works fetched unexpectedly buoyant prices, with Edward Close's New South Wales sketchbook (including many marine scenes) bringing \$900,000, Conrad Martens's *Campbell's Wharf* selling for \$576,000, and Haughton Forrest's *Ships in a Storm* fetching \$38,400.

Apart from rare First Fleet scenes, perhaps our greatest marine is Conrad Martens's epic *The Funeral of Rear Admiral Phillip Parker King...* on Sydney Harbour, recalling Nelson's funeral cortege on the Thames. It cost \$280,000 at Sotheby's Sydney in October 1987 and is now in the Mitchell Library.

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Chinese lantern

Above: Dr Geoff Raby with *Day After Tomorrow #5* by Guan Wei

Below: Hu Ming *Camouflage* 2008



The Australian Ambassador to China, Dr Geoff Raby has become enraptured with art from the region as Lynne Olsson, in Beijing reports.

Collectors of contemporary Chinese art often point to a defining moment when their interest turned from that of a fascinated observer to passionate collector. For Dr Geoff Raby, Australia's Ambassador to China that moment came in the mid 1980s when he attended an exhibition of Chinese contemporary art in Beijing.

In 1986, newly arrived from Canberra, as an economic advisor to the Australian Embassy in Beijing, Raby only had a passing interest in Chinese art, however after seeing several exhibitions he was moved and excited by the art he saw. While some of the names of the artists are now forgotten, Raby found Chinese contemporary art at a turning point.

"I was taken by the new and contemporary art at the time. Artists were challenging convention and expressing themselves

He returned to Beijing permanently in 2008 and is now highly regarded internationally, with his works being included in a number of major overseas group exhibitions. His striking piece *Day After Tomorrow #5* 2007, which Raby acquired from Red Gate Gallery, hangs on the second floor of the residence. In two panels it depicts the early discovery of Australia by Europeans with a boat full of people struggling for life and armed Aboriginals watching on from the land. Pointing to the many traditional elements in the picture such as the clouds, mountains and mythical creatures, Raby delights in noting the obvious symbolism and is fascinated by the fact that this is a foreigner's (Chinese) representation of a scene which has been depicted in a very different way by Australian artists. "It also reminds current Australians that Australia has always been

"Around the world there is recognition that cultural exchange is critical to the ongoing success of bilateral relations."

in completely new ways. There was an outburst of creativity," says Raby, alluding to that generation of artists who were experimenting with all forms of art as they explored and tested their new found freedoms in a post Cultural Revolution era.

Hu Ming's painting of a voluptuous scantily clad female soldier *Camouflage* 2008 which hangs in the Ambassador's private rooms, is a wonderful example of this new freedom. Hu Ming was herself a former female soldier in the People's Liberation Army but after the Tiananmen Square incident in 1989 moved to New Zealand and subsequently Sydney, where she now lives, to continue her passion for painting. She shed her traditional painting style and experimented with new and bold images which blend the exotic, the strange and humorous into her art.

Another artist that Raby has collected, Guan Wei, moved to Australia in 1989. Wei has shown at Sherman Galleries, Sydney, ARC One Gallery, Melbourne, and continuously at Red Gate Gallery, Beijing.

a land of immigrants, of refugees, and that we need to be open hearted about allowing foreigners to come to our country," explains Raby.

Raby didn't set out to form a collection with any specific underlying theme, but as he talks about the pictures the links between Australia and China emerge in nearly all the pieces.

A large format painting by Lin Chunyan, *Spring Scenery* 2004, hangs in the dining room. From a distance it looks like an Australian landscape. Closer inspection reveals an image of a flying figure – somewhat reminiscent of Arthur Boyd's bride series. While the colours may be a bit too colourful for an Australian landscape, Raby notes, "There is another perspective. It is the Chinese perspective, a foreign eye interpreting the Australian landscape."

Relaxing in the living room of the Embassy, surrounded by paintings acquired over the last 20 years or so, Raby talks warmly about many of the artists in his collection, many of whom he knows personally

Shen Shaomin *Experimental Field No.1 Peapod* 2004



Laurens Tan *The Depth of Ease (Lounge)* 2008



and with whom he has developed close relationships over many years. Raby first met Lin Chunyan in Beijing in 1986 and has several of his pictures in his collection. During that time, Raby has seen Lin's career develop and has been able to acquire several pieces from different stages during his career.

Raby has met many artists including Li Gang, Guo Jian, Shen Shaomin and the Luo Brothers through his regular visits to the art galleries, art districts and artists' villages around Beijing, Shanghai and other parts of China. While he talks of many good friends in the art world, he does acknowledge the long friendship he has had with fellow Australian Brian Wallace. Wallace has been involved in the art world in Beijing since the late 1980s and established Red Gate Gallery in 1991. Wallace, a doyen of Chinese contemporary art in China has provided guidance and introductions over many years.

Raby's collection also includes sculptures and some small installations. The quirky baked enamel miniature bicycles of Laurens Tan and a fibreglass bright red baked enamel seat with Chinese characters *The Depth of Ease (Lounge)* 2008 sit happily amongst the paintings. An amusing bronze cast of a flying Buddha *Free of Without* 2008 by Deng Zhong and a piece entitled *Experimental Field No.1 Peapod* 2004 by Shen Shaomin made of bone and bone meal, both recently acquired from the *Coming Home* exhibition held in Beijing in May 2009, reflect Raby's interest in newer art forms. An experimental piece by Shen Shaomin has recently been added to the Saatchi collection in London.

One of the most historically significant pieces is an original paper poster signed by Shen Jiewei, *Standing Guard for the Great Motherland* 1974.



Shen Jiewei, *Standing Guard for the Great Motherland* 1974

1974. The original picture is one of the iconic Cultural Revolution images exhibited in the Guggenheim Museum New York and Bilbao and in May 2009 was sold at China Guardian's for RMB 7,952,000 (A\$1.44m). Shen Jiewei emigrated to Australia in 1989 and is well known for his portrait paintings including that of Crown Princess Mary of Denmark which hangs in the National Portrait Gallery, Canberra.

Raby has not sought to acquire the paintings of the "big name" Chinese artists like Zhang Xiaogang, Yue Minjun or Fang Lijun. He wryly notes that a diplomat's salary doesn't extend that far, so his focus has been on acquiring new and emerging artists, particularly those with Australian connections.

What should new collectors of Chinese art look for? "Be confident in buying less

well-known artists and step back from the hype and marketing," advises Raby. "Buy what you like, start slowly, read relevant articles, visit the galleries and artists' villages, take note of the artists' techniques and execution. Don't be afraid to ask questions."

Dr Raby is generous with his time when it comes to his collection. Many a visiting dignitary, collectors and invited guests have been offered a private guided tour of the Embassy and Raby's adjoining private residence. Showing the collection and talking about the art, its meaning and its place in the history of a nation are not only Raby's passion but also part of his job as Ambassador. "Cultural and artistic exchanges and contact between [Australia and China] are playing an increasing important role in promoting communication. Around the world there is recognition that cultural exchange is critical to the ongoing success of bilateral relations." Raby concludes.

Beijing Diary

By Lynne Olsson

In May, Linda Gallery in Beijing's 798 art district was host to a glamorous opening of the first major exhibition of Chinese/Australian contemporary art to be held in China. The exhibition, entitled *Coming Home*, was officially opened by art enthusiast Dr Geoff Raby, the Australian Ambassador to China.

Inspired by the exhibition *From Mao to Now* that took place at the Museum of Contemporary Art in Sydney in 2008, *Coming Home* was part of a broader program of cultural exchange between the host cities of the Olympic Games initiated by Sydney Olympic Park Authority and supported by the Australian Embassy in China. *Coming Home* is a "celebration of a journey, providing a valuable insight into the knowledge acquired by our Chinese Australian artists as they redefine their concept

of home," explained the curator Catherine Croll.

The exhibition featured the work of 37 Chinese/Australian artists, some of whom live and work in Australia, some in China, and some who split time between both countries. It included works by first, second and third generation artists such as photographer William Yang, Lindy Lee, Greg Leong and Laurens Tan. Newer and emerging artists such as Muzi Li with her carefully crafted photo images of letters from home were also represented, alongside those with existing national or international reputations such as Guan Wei, Fu Hong and Jaiwei Shen.

The preview opening attracted over 300 dealers, gallery owners and collectors (both local and international), as well as a number of Australian expats living in Beijing. Although not as well known in China, Australian collectors would have recognised the rich urban landscapes of Xu Wang, the striking hand painted dot images of Song Ling and the captivating realist portraits of Yi Wang. Judging by the interest shown on opening night some of these artists have already gained fans in China.

Despite the crowd, the show had a surprisingly intimate feeling, with most of the artists and their

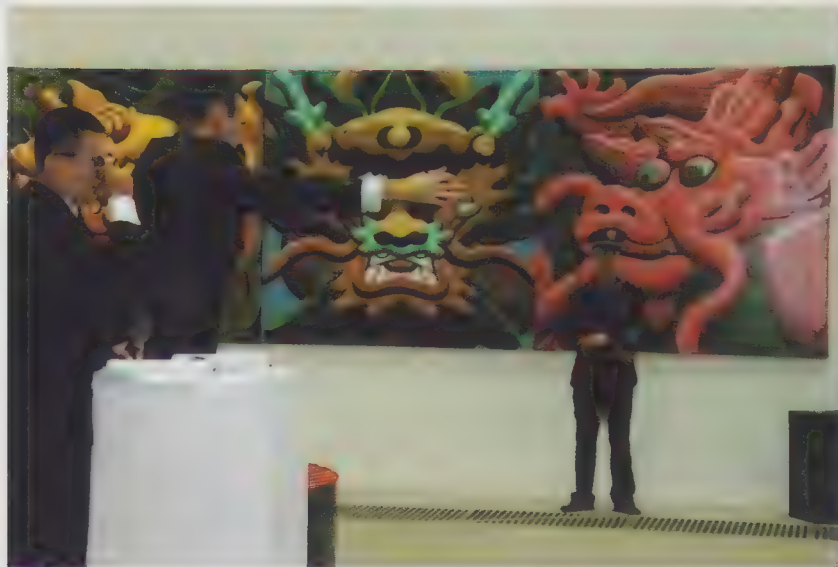
families in attendance. Some of the artists seemed a little overwhelmed by the publicity with press and television crews in abundance, but for most it was a unique opportunity to talk to interested bystanders and collectors about their work and philosophies.

Archibald Prize winner, Jun Chen, was a favourite with the strong brush strokes and rich colour of his expressionist landscapes. Guan Wei, who has recently returned to live in Beijing, has a big following in China. His huge *The Consolation of Constellation* featured his representations of humankind co-existing in harmony around the world. Shen Shaomin, who lives and works in both Sydney and Beijing, exhibited a full-length video set in Hongjiang village on the Chinese/Russian border, which was a compelling documentary on the lives of the refugees. The work by Guo Jian featuring iconic images of women clad in Cultural Revolution army uniforms attracted much interest and, indeed, attracted one of the highest prices paid during the charity auction later in the evening.

Quizzical bystanders were left guessing what the flower-adorned open coffin with bridal gown was meant to convey as it was placed in front of Xiao Lu's series of wedding photos. The shock factor is nothing new for Xiao Lu. Readers may recall that she fired two bullets at her own installation shortly after a show opened at a China Avant-Garde exhibition at the National Art Museum of China in 1989. On the closing night Xiao Lu was even seen posing for photos from inside the coffin.

During the preparation for the show a number of participating artists expressed their wish to donate an artwork to raise funds for the victims of the recent bushfires in the state of Victoria. Twenty-nine of the artists donated works, and in a lively auction nearly all the works were sold, raising over A\$100,000. The top price went to Jun Chen's *Spring*, which sold for Rmb 65,000 (A\$13,750), with an appealing untitled piece by Guo Jian selling for Rmb 41,000 (A\$8,560). The generosity of the artists in donating their works mirrored the support shown by many Australians who made donations to China during last year's Sichuan earthquake. The auction itself proved to be as entertaining as the main event, being conducted in Mandarin by leading China auction house, Poly Auctions, with assistance from Beijing identity Paul Moriarty as MC and English language auctioneer.

Each artist's journey has differed but what is clear is that there are surprisingly strong connections between the contemporary art scenes in Australia and China. While the Australian Embassy has hosted a private exhibition of Chinese Australian artists in China, this exhibition was the first major public exhibition of its kind and has done much to highlight and celebrate the depth of relationships and artistic exchange that exist between Australia and China. It will certainly not be the last.



Coming Home – an exhibition of Chinese/Contemporary Art.



Art | Basel | Miami Beach

3–6 | Dec | 09

The International Art Show – La Exposición Internacional de Arte
Art Basel Miami Beach, MCH Swiss Exhibition (Basel) Ltd., CH-4005 Basel
Fax +41 58 206 31 32, miamibeach@artbasel.com, www.artbasel.com

M
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 UBS

CHEN PING

陈平

1962 出生于中国，现在北京和澳大利亚工作。作品代理北京，

Revisii

11 Senter



The Salamanca Collection

2006

52241341



Chen Ping, "Untitled (Landscape)", 2006, oil on canvas, 100 x 150 cm. Edition 1/10. The Salamanca Collection, New York, 2006.

Sydney's Affordable & Collectable Art Fair

THE WEEKEND AUSTRALIAN

art

SYDNEY 2009

ROYAL HALL OF INDUSTRIES
22 – 25 OCTOBER 2009
www.artsydney09.com.au

Bravado bravo!

There was just a hint of a chill as the snow fell on the opening party of The Armory Show in New York in early March but by June spirits had gradually warmed, and Art Basel was definitely more bravo than bravado.

New York based, New Zealand expatriate art advisor, Helen Klisser During, and *AMR* editor Alison Harper captured some moments from the international arts calendar.



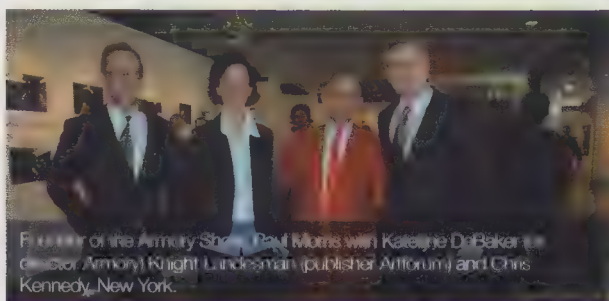
Antonia Huxton, Sundland Gallery, AMR Editor Helen During and James Rosenquist, Venice 2009



Alastair Carruthers, NZ Arts Council Chair in Venice



Art Dealer Tim Melville at Auckland Art Fair



Founder of the Armory Show, Paul Morris with Kathleen DeBaker (curator Armory), Knight Lundenman (publisher Artforum) and Chris Kennedy, New York



Barry Keldouk and Claire Healy, Venice 09



Art Consultant Sophie Ulin, Arts writer Katrina Stickland and artist Aida Tornescu, in Basel



Vivienne Sharpe, Alison Harper and Tim McCormick, Armory Show, NY



Helen Clark (former Prime Minister NZ) with collector Josie Robertson, NY



Emmanuel Pined, Sarah Wall and John Martin, Art Dubai



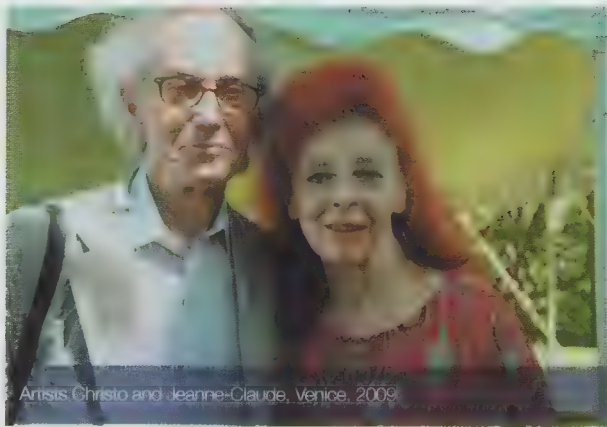
Franziska Schickel and Alison Harper, New Zealand, Venice Biennale, 2009



NZ art dealer Michael Jeff and Sarah Hopkinson at Liste, the Young Art Fair, Basel



Born in New Zealand art dealer Harriet Korman with Judy Miller representing New Zealand at the Venice Biennale, 2009



Artists Christo and Jeanne-Claude, Venice, 2009



ART 100



Rosemary Lang, Galerie LeLong, NY



Three people, art dealer Mark Muller of Dorn and Judy Milner of Venice



Version An Koo, Australian representative at the Venice Biennale 2009 with Leesa Watogo



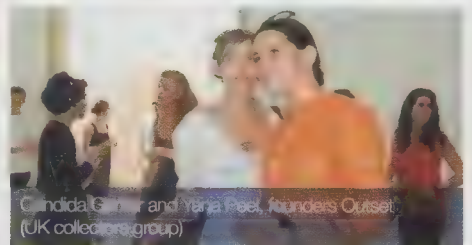
New Orleans Museum of Art, Venice, FL



Paul Morris, Founder of the American Group and Venice



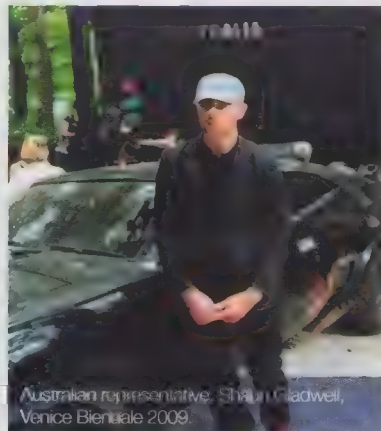
New Orleans Museum of Art, Venice, FL



Clindia Geller and Yana Freest, founders Outset (UK collectors group)



Jerry Soltz, Knight Landesman and Jennifer Landesman, 22nd Street Chelsea, NY



Australian representative, Shaun Gladwell, Venice Biennale 2009



Tim Silver and Sally Breen at Volo NY



Eisabeth Lauschek, with work by Nigerian artist Nnenna Okore, October Gallery, London



Hector Zamora (Aischa), Venice 2009



American artist Chikari Booker

Directory

Galleries

AUSTRALIAN CAPITAL TERRITORY

BEAVER GALLERIES

81 Denison Street, Deakin Canberra ACT 2600
Tel: 02 6282 5294 Fax: 02 6281 1315
Email: mail@beavergalleries.com.au
Website: www.beavergalleries.com.au
Tue – Fri 10-5, Sat – Sun 9-5

Canberra's largest private gallery. Exhibitions of contemporary paintings, prints, sculpture, glass and ceramics by established and emerging Australian artists. Licensed cafe.

CHAPMAN GALLERY

1/11 Murray Crescent, Manuka ACT 2603
Tel: 02 6295 2550
Email: info@chapmangallery.com.au
Website: www.chapmangallery.com.au
Wed – Sun 11-6

Representing the finest Indigenous and non-Indigenous artists. Established in 1976.

PAINTBOX FINE ART

32 Lonsdale Street, Braddon ACT 2612
Tel: 02 6162 1717
Email: paintbox@paintboxfineart.com
Website: www.paintboxfineart.com
Wed – Sun 11-5

Paintings from established Australian artists including prominent émigré Chinese artists. Regular exhibitions and a selection of stock is always available.

SOLANDER GALLERY

10 Schlich Street, Yarralumla ACT 2600
Tel: 02 6285 2218 Fax: 02 6282 5145
Email: sales@solander.com.au
Website: www.solandergallery.com.au
Fri – Sun 10-5 or by appointment

Established in 1974. Still showing the best of Australian art. Paintings, prints and sculpture. Advice on investment, starting collections, valuations, organizing leasing and superannuation purchasing. Large stockroom.

NEW SOUTH WALES

SYDNEY

ANNANDALE GALLERIES

110 Trafalgar Street, Annandale NSW 2038
Tel: 02 9552 1699 Fax: 02 9566 4424
Email: info@annandalegalleries.com.au
Website: www.annandalegalleries.com.au
Tue – Sat 11-5 or by appointment

Australian and International contemporary art. Aboriginal barks and sculpture from Arnhem Land. European Contemporary Masters. 260m of exhibition space.

ART EQUITY

Level 6/16-20 Barrack Street, Sydney NSW 2000
Tel: 02 9262 6660 Fax: 02 9262 6665
Email: info@artequity.com.au
Website: www.artequity.com.au
Mon – Fri 9-5.30

Art Equity is Sydney's leading CBD based contemporary art space. Representing established and emerging artists with a dynamic exhibition programme and innovative approach. Artists inc. Robert Hannaford, Geoff Dyer, George Gittoes, Jeff Makin, Laura Matthews and Adam Nudelman.

Manos Nathan, *Ipu Mania Panrau (blue)*.
MAORI ART MARKET being held at
Pataka Museum and the
Te Rauparaha Centre in Porirua,
Wellington 9-11 October.



COO-EE ABORIGINAL ART GALLERY

31 Lamrock Avenue, Bondi NSW 2026
Tel: 02 9300 9233 Fax: 02 9300 9433
Email: info@cooeart.com.au
Website: www.cooeart.com.au
Tue – Sat 10-5

Comprehensive collection of fine art paintings, barks and sculptures and limited edition prints by Indigenous artists from all over Australia.

DAMIEN MINTON GALLERY

61-63 Great Buckingham Street,
REDFERN NSW 2016
Tel: 02 9699 7551
Email: art@damienmintongallery.com.au
Website: www.damienmintongallery.com.au
Wed – Sat 11-6

Contemporary artists engaging in the Australian cultural landscape.

EVA BREUER ART DEALER

83 Moncur Street, Woollahra NSW 2025
Tel: 02 9362 0297 Fax: 02 9362 0318
Email: art@evabreuerartdealer.com.au
Website: www.evabreuerartdealer.com.au
Tue – Fri 10-6, Sat 10-5, Sun 1-5

Eva Breuer Art Dealer specialises in buying and selling museum quality Australian paintings and works on paper by traditional, modern and contemporary Australian artists.

Joe Sheehan, *Song Remains the Same II*,
2008, New Zealand nephrite jade (pounamu)
/ plastic spools / magnetic audio tape /
recording of a New Zealand river.
80mm H x 110mm W x 15mm D
Image courtesy Tim Melville Gallery, Auckland.



GALLERY BARRY KELDOULIS

Young Street (between McEvoy and Powell),
Waterloo NSW 2017
Mobile: 0414 864 445
Email: barry@gbk.com.au
Website: www.gbk.com.au
Tue – Sat 11-6

A diverse international exhibition program with an eclectic stable of artists who combine intellectual rigour, ideas and aesthetics.

GALLERY GONDWANA

7 Danks Street, Waterloo NSW 2017
Tel: 02 8399 3492 **Fax:** 02 9310 1873
Email: Sydney@gallerygondwana.com.au
Website: www.gallerygondwana.com.au
Tue – Sat 10-6 or by appointment
Director: Roslyn Premont Lali

Presenting the best in contemporary Aboriginal art. Public presentations and art talks available. Curatorial: public and private collections, special events, touring exhibitions.

HARRISON GALLERIES

294 Glenmore Rd, Paddington, NSW 2021
Tel: 02 9380 7100
Email: info@harrisingalleries.com.au
Website: www.harrisingalleries.com.au
Tue – Fri 10-6 Sat 10-5

Contemporary and Aboriginal art: drawings, paintings and sculpture. Annette Bezor, Andrew Bennett, Paul Haggith, Anna Hoyle, and Vince Vozzo.

HOGARTH GALLERIES

7 Walker Lane, Paddington NSW 2021
Tel: 02 9360 6839 **Fax:** 02 9360 7069
Email: info@hogarthgalleries.com
Website: www.aboriginalartcentres.com
Tue – Sat 10-5

Established 1972. Continuing to represent the best established and emerging Aboriginal artists and their communities.

KING STREET GALLERY ON WILLIAM

177 William Street, Darlinghurst NSW 2010
Tel: 02 9360 9727 **Fax:** 02 9331 4458
Email: kingst@bigpond.com
Website: www.kingstreetgallery.com.au
Tue – Sat 10-6

Contemporary Australian and overseas art: monthly exhibitions, registered valuers with Australian Government Taxation Incentives for the Arts Scheme.

LEGGE GALLERY

183 Regent Street, Redfern NSW 2016
Tel: 02 9319 3340 **Fax:** 02 9319 6821
Email: enquiries@leggegalleries.com
Website: www.leggegalleries.com
Tue – Sat 11-6

Exhibiting and representing living Australian artists.

LIVERPOOL STREET GALLERY

243a Liverpool Street, East Sydney NSW 2010
Tel: 02 8353 7799 **Fax:** 02 8353 7798
Email: info@liverpoolstgallery.com.au
Website: www.liverpoolstgallery.com.au
Tue – Sat 10-6

Representing and exhibiting emerging and established Australian and International artists including: Rick Amor, John Beard, Tony Bevan (UK), Enrique Martinez Celaya (USA), Gunter Christmann, Kevin Connor, Virginia Coventry, Denise Green, Steven Harvey, Christopher Horder, Anwen Keeling, David Keeling, John Kelly, Jennifer Lee (UK), Brett McMahon, Guy Peppin, Jon Schueler (USA), David Serisier, Peter Sharp, Aida Tomescu, Dick Watkins and Karl Wiebke.

MANLY ART GALLERY & MUSEUM

West Esplanade, Manly NSW
PO Box 82, Manly NSW 1655
Tel: 02 9976 1420 **Fax:** 02 9948 6938
Email: artgallery@manly.nsw.gov.au
Website: www.manly.nsw.gov.au/gallery
Tue – Sun 10-5. Closed Mondays and public holidays.

Manly Art Gallery & Museum is magnificently situated on Sydney Harbour and four minutes walk from Manly Wharf.

MAUNSELL WICKES AT BARRY STERN GALLERIES

19 Glenmore Road, Paddington NSW 2021
Tel: 02 9331 4676 **Fax:** 02 9380 8485
Email: mw_art@bigpond.net.au
Website: www.maunsellwickes.com
Tue – Sat 11-5.30, Sun 1-5

Contemporary Australian paintings and sculpture with changing exhibitions monthly.

REX IRWIN ART DEALER

1st Floor, 38 Queen Street, Woollahra NSW 2025
Tel: 02 9363 3212 **Fax:** 02 9363 0556
Email: brettballard@rexiwin.com
Website: www.rexiwin.com
Tue – Sat 11-5.30

Rex Irwin Art Dealer was established in Sydney in 1976. The gallery represents important Australian and International artists, and supports and encourages emerging artists. The gallery also provides valuations, development of corporate and private collections, portrait commissions and restoration and framing advice.

REX-LIVINGSTON ART DEALER

59 Flinders Street, Surry Hills NSW 2010
Tel: 02 9357 5988 **Fax:** 02 9357 5977
Email: art@rex-livingston.com
Website: www.rex-livingston.com
Tue – Sat 11-6 and Sun 12-4

Specialising in dealing in quality investment art and the exhibition of professional emerging to mid-career artists.

ROBIN GIBSON GALLERY

278 Liverpool Street, Darlinghurst NSW 2010
Tel: 02 9331 6692 **Fax:** 02 9331 1114
Email: robin@robingibson.net
Website: www.robingibson.net

Since 1976. Representing emerging and established artists. Agent for Clement Meadmore.

ROSLYN OXLEY9 GALLERY

8 Soudan Lane (off Hampden Street),
Paddington NSW 2021
Tel: 02 9331 1919 **Fax:** 02 9331 5609
Email: oxley9@roslynoxley9.com.au
Website: www.roslynoxley9.com.au
Tue – Fri 10-6, Sat 11-6

Roslyn Oxley9 Gallery represents Australian and international contemporary art.

RUSHCUTTERS BAY GALLERY

147 Bayswater Road, Rushcutters Bay NSW 2011
Tel: 02 9361 5413 **Fax:** 9361 5525
Email: info@rbgallery.com
Website: www.rbgallery.com
Mon – Fri 10-5, Sat 11-3

Representing and exhibiting contemporary Australian painters and sculptors. Corporate and public art projects.

STELLA DOWNER FINE ART

2 Danks Street, Waterloo NSW 2017
Tel: 02 9319 1006 **Fax:** 02 9319 1086
Email: stellart@bigpond.com
Website: http://www.2danksstreet.com.au/stella.downer.fine.art
Tue – Sat 11-6, or by appointment

Stella Downer Fine Art strongly supports and specialises in contemporary Australian drawing, painting, sculpture and works on paper including printmaking.

STILLS GALLERY

36 Gosbell Street, Paddington NSW 2021
Tel: 02 9331 7775 **Fax:** 02 9331 1648
Email: info@stillsgallery.com.au
Website: www.stillsgallery.com.au
Tue – Sat 11-6

Exhibiting work by leading contemporary Australian and international artists specialising in photomedia.

SULLIVAN + STRUMPF FINE ART

44 Gurner Street, Paddington NSW 2021
Tel: 02 9331 8344 **Fax:** 02 9331 8588
Email: art@ssfa.com.au
Website: www.ssfa.com.au
Tue – Fri 10-6, Sat 11-5, Sun 2-5
and by appointment

Representing and exhibiting contemporary artists. Dealing in 20th century and contemporary art.

TIM OLSEN GALLERY & TIM OLSEN GALLERY ANNEX

63 + 53 Jersey Road, Woollahra NSW 2025
Tel: 02 9327 3922 **Fax:** 02 9327 3944
Email: info@timolsengallery.com
Website: www.timolsengallery.com
Tue – Fri 10-6, Sat 10-5, Sun 12-5

Specialising in Australian painting, sculpture and works on paper in two purpose built galleries. Representing leading artist John Olsen.

TREVOR VICTOR HARVEY GALLERY

515 Sydney Road, Seaforth NSW 2092
Tel: 02 9907 0595 **Fax:** 02 9907 0657
Email: service@tvhgallery.com.au
Website: www.tvhgallery.com.au
Tue – Sat 11-6, Sun 11-5, closed Mondays
and public holidays

Maree Alexander, *Behind Closed Doors No. 11* 2008
c-type photograph, 30.5 x 48.3 cm. Courtesy Iain Dawson Gallery





Sarah Smuts-Kennedy.
Garden of earthly delights 2009.
Jovi clay, resin, synthetic gold leaf and wood
Image courtesy Gallery Barry Keldous, Sydney
and Sophie Gannon Gallery, Melbourne.

UTOPIA ART SYDNEY

2 Danks Street, Waterloo NSW 2017
Tel: 02 9699 2900 Fax: 02 9699 2988
Email: utopiaartsydney@ozemail.com.au
Website: www.utopiaartsydney.com.au
Tue – Sat 10-5

Established in 1988 representing leading Indigenous and non-Indigenous artists including Papunya Tula Artists, Gloria Petyarre, Gazzard, Coats, Maloney, Walker.

WAGNER ART GALLERY

39 Gurner Street, Paddington NSW 2021
Tel: 02 9360 6069 Fax: 02 9361 5492
Email: wagnerart@bigpond.com
Website: www.wagnerartgallery.com.au
Mon – Sat 10.30-6, Sun 1-6

Wagner Art Gallery holds monthly exhibitions by emerging, established and elite Australian artists. Whether you are a knowledgeable collector or starting a new collection we provide service without rival.

NORTHERN TERRITORY

GALLERY GONDWANA

43 Todd Mall, Alice Springs NT 0870
Tel: 08 8953 1577 Fax: 08 8953 2441
Email: alice@gallerygondwana.com.au
Website: www.gallerygondwana.com.au
Mon – Sat 9.30-6

Presenting the best in contemporary Aboriginal art. Annual exhibition programme available.

RAFT ARTSPACE

8/8 Parap Place, Parap NT
Tel: 08 8941 0810 Fax: 08 8941 0810
Email: art@raftspace.com.au
Website: www.raftspace.com.au
Tue – Sat 10-5

Showing art from this region in the context in which it was created.

QUEENSLAND

HEISER GALLERY

90B Arthur Street, Fortitude Valley QLD 4006
Tel: 07 3254 2849 Fax: 07 3254 2859
Email: bh@heisergallery.com.au
Website: www.heisergallery.com.au
Tue – Sat 10.30-6

Representing and exhibiting leading Australian artists. The gallery also deals in modern Australian works from 1940 onwards.

PHILIP BACON GALLERIES

2 Arthur Street, Fortitude Valley QLD 4006
Tel: 07 3358 3555 Fax: 07 3254 1412
Email: enquiries@philipbacongalleries.com.au
Website: www.philipbacongalleries.com.au
Tue – Sat 10-5

Philip Bacon Galleries has a wide selection of 19th Century, 20th Century and contemporary Australian paintings and sculpture for sale.

QUEENSLAND COLLEGE OF ART GALLERY

Griffith University, 226 Grey Street, South Bank QLD 4101
Tel: 07 3735 7414 Fax: 07 3735 6103
Website: www.griffith.edu.au/centre/artworks
Wed – Fri 11-4, Sat – Sun 12-4

A leading public gallery space in Brisbane. Contemporary Australian art, Queensland College of Art student projects and special events.

SCHUBERT CONTEMPORARY

Marina Mirage, Seaworld Drive, Main Beach QLD
Tel: 07 5571 0077
Email: info@schubertcontemporary.com.au
Website: www.schubertcontemporary.com.au
10.5-5.30 daily

With a focus on innovative, contemporary art practice, the gallery showcases outstanding established and emerging Australian artists.

SUZANNE O'CONNELL GALLERY

93 James Street, New Farm, QLD 4005
Tel: 07 3358 5811 Fax: 07 3358 5813
Email: suzanne@suzanneoconnell.com
Website: www.suzanneoconnell.com
Wed – Sat 11-4 or by appointment

Specialists in Australian Indigenous art from the major art communities in NT, WA and SA. Acrylic painting, ochre painting, bark, fibre and sculpture.

SOUTH AUSTRALIA

GREENAWAY ART GALLERY

39 Rundle Street, Kent Town SA 5067
Tel: 08 8362 6354 Fax: 08 8362 0890
Email: gag@greenaway.com.au
Website: www.greenaway.com.au
Tue – Sun 11-6

Established in 1992, Greenaway Art Gallery has monthly exhibitions by emerging and established Australian and International contemporary artists

HILL SMITH GALLERY

113 Pirie Street, Adelaide SA 5000
Tel: 08 8223 6558 Fax: 08 8227 0678
Email: hsg@hillsmithgallery.com.au
Website: www.hillsmithgallery.com.au
Mon – Fri 10-5.30, Sun 2-5

Hill Smith Gallery holds regular contemporary exhibitions. The 2009 program includes exhibitions by S. Trebilcock, D. Bromley, C. Akerman, A. Dixon, R. Dunlop & P. L. Yeow.

TASMANIA

BETT GALLERY HOBART

369 Elizabeth Street, North Hobart TAS 7000
Tel: 03 6231 6511 Mobile 0419 386 062 Fax: 03 6231 6521
Email: dick@bettgallery.com.au
Website: www.bettgallery.com.au
Mon – Fri 10-6, Sat 10-4

Bett Gallery Hobart has been established since 1986. Many of the artists represented have excellent national and international reputations.

CRITERION GALLERY

12 Criterion Street, Hobart TAS 7000
Tel: 03 6231 3151 Fax: 03 6224 7973
Email: kevin@criteriongallery.com.au
Website: www.criteriongallery.com.au
Tue – Fri 10-5.30, Sat 11-3

Contemporary Australian and international art; exhibitions in 2009 will include Geoff Parr, Mary Scott, Meg Walch, Adam Geczy, Deborah Paaue and Scott Redford

THE SALAMANCA COLLECTION

91a Salamanca Place, Hobart TAS 7004
Tel: 03 6224 1341
Email: art@salamancacollection.com.au
Website: www.salamancacollection.com.au
Mon – Fri 10-5, Sat – Sun 10-4

Tasmania's quality fine art gallery. Monthly exhibitions of Tasmanian and mainland artists. Extensive collection of 20th century Australian art. Café and wine bar.



A vase by artist Sarah Smuts-Kennedy, exhibited at Bonhams in London, February 2009.

VICTORIA

MELBOURNE

ALCASTON GALLERY

11 Brunswick Street, Fitzroy VIC 3065
Tel: 03 9418 6444 **Fax:** 03 9418 6499
Email: art@alcastongallery.com.au
Website: www.alcastongallery.com.au
Tue – Fri 10-6, Sat 11-5

Exhibiting contemporary Aboriginal art, paintings, works on paper, limited edition prints, sculpture, ceramics and artifacts.

ALISON KELLY GALLERY

1 Albert Street, Richmond VIC 3121
Tel: 03 9428 9019 **Fax:** 03 9428 9049
Email: info@alisonkellygallery.com
Website: www.alisonkellygallery.com
Tue – Sat 11-5

Exhibiting and promoting contemporary Indigenous art from Aboriginal owned art centres across Australia, including paintings, sculptures, works on paper, through a monthly exhibition program and series of seminars and lectures.

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Tel: 03 9650 0589 **Fax:** 03 9650 0591
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Website: www.arc1gallery.com
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Contemporary Australian and International art.

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Tel: 03 9509 5599 **Fax:** 03 9509 5799
Email: info@artistrygalleries.com.au
Website: artistrygalleries.com.au
Tue – Sat 10-5, Sun 11-5

Howard Arkley, Fred Williams, Jeffrey Smart, Charles Blackman, David Boyd, Gary Shead, David Milne, Bruce Earles, Matthew Simmons.

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220 Ingles Street, Port Melbourne VIC 3207
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Email: info@designacademy.edu.au
Website: www.designacademy.edu.au
Mon – Fri 9-5

CHARLES NODRUM GALLERY

267 Church Street, Richmond VIC 3121
Tel: 03 9427 0140 **Fax:** 03 9428 7350
Email: gallery@charlesnodrumgallery.com.au
Website: www.charlesnodrumgallery.com.au
Tue – Sat 11-6

Dealers in Modern and contemporary Australian and International painting, sculpture and works on paper. Approved Commonwealth valuers.

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44 Oxford Street, Collingwood VIC 3066
Tel: 03 9416 0031 **Fax:** 03 9416 0038
Email: melbourne@dickersongallery.com.au
Website: www.dickersongallery.com.au
Tue – Sat 11-6, Sun by appointment

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Email: info@jamesmakingallery.com
Website: www.jamesmakingallery.com
Tue – Fri 10-5.30, Sat 11-5

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Email: info@kristianpithiegallery.com.au
Website: www.kristianpithiegallery.com.au
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Email: andy@marsgallery.com.au
Website: www.marsgallery.com.au
Tue – Sun 10-5

MARS is a unique space that offers a backdrop of simplicity and generous proportions to showcase outstanding contemporary art.

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Website: www.martingallon.com
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Website: www.metro5gallery.com.au
Tue – Fri 10-5.30, Sat – Sun 11-5

Olsen, Storrer, Benjamin, Green, Chen, Jeffrey, Hirata, Young, Canning, Laity, Swan, Knight, LocuLocu, Stavrianos, Hoddinott, Lister, Langridge, Peck, Truscott, Stevens, Booth, tDanzig, Threadgold.

MOSSGREEN GALLERY

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Email: mail@mossgreen.com.au
Website: www.mossgreen.com.au
Mon – Sat 10-5

Single owner auction specialists, modern and contemporary Australian art gallery and secondary market exhibitions.

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Email: elle@nelliecastangallery.com
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Niagara Galleries is committed to the exhibition and sale of the best modern and contemporary art from Australia and overseas.

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Website: www.rmit.edu.au/rmitgallery
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Website: www.sophiegannongallery.com.au
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Website: www.vivienandersongallery.com
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Tel: 03 9429 1199 **Fax:** 03 9429 6833
Email: mora@moragalleries.com.au
Website: www.moragalleries.com.au
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Contemporary Aboriginal and Australian Art. William Mora is an accredited Valuer under the Australian Cultural Gifts Programme.

Stephen Hart *Frank's High Horse*, 2009.
Constructed timber, 166 x 30 x 130 cm.
Image courtesy the artist and Michael Reid Gallery, Sydney.



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Website: www.shortstgallery.com

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92 Stirling Highway, North Fremantle, WA 6159

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Paul Dumetz
Fruit Bat Clan, 2008.
Wheel thrown ceramic
plaster transfer, unglazed
© 2008 Paul Dumetz

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Website: www.deutscherandhackett.com

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Website: www.menziesartbrands.com

Mon – Fri 9-5.30

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Website: www.leonardjoel.com.au

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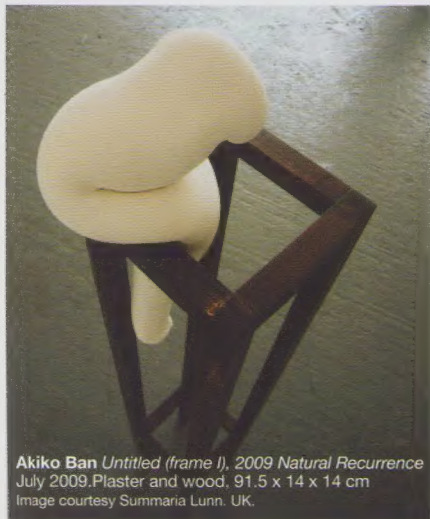
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Tel: 02 9287 0600 **Fax:** 02 9287 0611
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Website: www.deutscherandhackett.com
Mon – Fri 9-5.30

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Shapiro is the leading auction house and gallery for 20/21 C Australian and International Art and Design. Four thematic auctions and changing exhibitions are held throughout the year and are devoted to modern and contemporary art and design.



Akiko Ban *Untitled (frame I)*, 2009 *Natural Recurrence*
July 2009. Plaster and wood. 91.5 x 14 x 14 cm
Image courtesy Summaria Lunn. UK.

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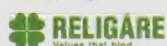
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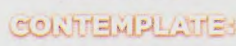
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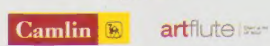
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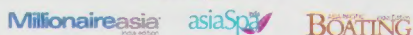
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